

SMITHSONIAN
INSTITUTION

52

THE COLLECTION OF

DIKRAN KHAN KELEKIAN

ON FREE VIEW FROM FRIDAY, APRIL 10TH, UNTIL
THE DAY OF SALE INCLUSIVE

SALE AT THE AMERICAN ART GALLERIES
ON THE AFTERNOONS OF WEDNESDAY, THURSDAY
FRIDAY, AND SATURDAY, APRIL 15TH, 16TH, 17TH, AND 18TH
AT 2.30 O'CLOCK

CATALOGUE

OF

RARE AND BEAUTIFUL GREEK, EGYPTIAN
BYZANTINE AND OTHER GLASS, PERSIAN
AND OTHER POTTERY, OLD ENAMELS

Sumptuous Textiles

AND MANY OTHER ANCIENT OBJECTS OF

EXTRAORDINARY INTEREST

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

DIKRAN KHAN KELEKIAN

THE SALE WILL BE CONDUCTED BY THOMAS E. KIRBY OF THE
AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1903



CONDITIONS OF SALE

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

2. The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.

3. The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the purchase-money, *if required*, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

4. The Lots to be taken away at the Buyer's Expense and Risk *upon the conclusion of the Sale*, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the Lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot; and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary, failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.

7. Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.

THE AMERICAN ART ASSOCIATION, MANAGERS

THOMAS E. KIRBY, AUCTIONEER

PREFACE

The future historian of art will not, it is to be hoped, follow the good, easy, traditional plan of confining himself to the development of Mediterranean and West European art, ignoring everything east of the Tigris or, at most, treating of the arts of Greater Asia in a few empty paragraphs. He should take a wider view. He should trace the parallelism that existed in mediæval times especially, between the arts of the West and those of the East; and to do this, he should often take his standpoint within the Iranian mountain ring—at ancient Susa, or Sassanian Ctesiphon, or mediæval Rhey, or more modern Ispahan.

Long under Assyrian influence, then Greek, then Byzantine, and, later, Chinese, Persia has always been, in the world of ideas, a centre of absorption, of fusion and diffusion. During the Middle Ages, especially, she was for the East what France was for the West, the birthplace of a new form of art. It was in Persia, or at the hands of Persian artists, that the decaying art of the old Byzantine provinces took on the form which we call "Arab." Persian artists were for long the foremost in the shops of Damascus, Cairo, Broussa, Rhodes. It was their taste and skill that gave a new life and character to the stiff Byzantine forms. In Persia, this Eastern Mediæval art called "Arab" rose to perfection, in the thirteenth and fourteenth centuries, precisely when that Western art called "Gothic" came to perfection in the country around Paris.

Placed between the Semite and the Mongol, Persia has suffered much from both. But the Arab rule did not greatly affect her art, nor did the earlier Mongolian invasions. It was not until after the country had recovered from the more destructive raids of Timur Leng that, for a period, Persia emulated the famous porcelains and other products of the Celestial Empire. Towards the end of the sixteenth century came the inevitable reawakening, and what of the Chinese style could not be assimilated was rejected, but not until something of the spirit of the Ming schools had reached, through Persia, the artizans of Damascus and Rhodes.

Every important phase of this long and varied history is reflected in the collection herein described. From the ages that are more particularly designated "antiquity" we have the ancient Egyptian vase with hieroglyphics (No. 100a); beautiful Grecian vases and iridescent glass and Aristophanic figurines, and a relief of the Muses

(No. 605); the Egyptian Roman purple vase (No. 99), and the archaic Chinese vase, from the Charles A. Dana collection (No. 700). Byzantine art is shown in the gorgeous embroideries in pearls and gold of the Greek Church, which might be described in the words of Paul the Silentiary when he speaks of the altar veils of S. Sophia.* When woven in the stuff instead of being embroidered, these designs naturally become symmetrical repeats which we may follow through the "Sassanian" designs brought into Italy by Arab traders in later days (No. 439, etc.), to the splendid Venetian cope in gold and crimson velvet (No. 250a).

Among the most delightful products of the perfected Eastern mediæval style are the fourteenth century enamelled glass lamp and the globe, the latter one of only half a dozen known examples † (No. 845), and the monumental slab of about the same date (No. 884).

The Persian thirteenth and fourteenth century lustred tiles are among the earliest examples of the fascinating art of lustre, which we can trace through the rare Spanish-Moorish plates and still rarer vase (No. 667), to the exquisite art of Gubbio (No. 896), and Caffagiolo (No. 900).

Turning aside for a moment to the parallel but independent development of European art, we may note, in the early epigonation (No. 777), a color scheme and a style of composition that reminds us inevitably of thirteenth century stained glass windows, and, coming down to the finest Gothic period, we find examples which display all the best qualities of the style—veracity, love of nature, respect for the means employed—in the beautiful tapestries from Barcelona (No. 1007) and from Bruges (No. 993). These are real Gothic work, not the Gothic of the dealers, which is often but bad and late Renaissance.

The yellow peril of the Mongolian invasions transformed itself, for Persia, into a blue and white deluge. The vexed question whether Persian taste has more affected the Chinese, or Chinese art, the Persian potter may, here, be left unsolved. No doubt each country borrowed from the other in the long period during which they were in frequent communication. But to every collector of Chinese blue and white porcelain it is plain whence have come these landscapes with pagodas, these Buddhist monks ‡ with pet deer, these dragons and phoenixes, these scrolls of chrysanthemum and peony,

* Describing the embroidered figure of Christ, he speaks of the colored threads of silk from distant lands, shimmering with gold "like the rays of rosy-fingered dawn." "And the whole robe shines with gold! For on it a thin gold thread is led through the web, as if a fair chain was laid on the cloth in a groove or channel and bound with silken thread by sharp needles." Lethaby & Swainson, "S. Sophia, Constantinople."

† See G. Schmoranz, "Old Oriental Gilt and Enamelled Glass Vessels." He enumerates five, of which three are in the Musée National de l'Art Arabe at Cairo.

‡ Buddhism has never gained a foothold in Persia.

these grounds of "fish-roe" and "cracked-ice" pattern that confront us so often on Persian blue and white faience. Neither of these last decorations, it may be said in passing, has any such significance as European imagination has given it. The Chinese artist produced his "fish-roe," or "frog-spawn" by spirally twirling a wet brush; the Persian attained the same decorative effect, while affording no opening for an ichthyic or batrachian fancy, with a nearly dry brush-point. The historic origin of the pattern must be sought in the golden nail-head decoration of the most ancient lustres, like those discovered at Brahminabad.* and, further back, in the Roman and Byzantine chrysoclave decoration. The "cracked ice" on which the plum blossoms are supposed to have fallen, is, likewise, but a pleasant arrangement of brush strokes filled in, in the Chinese examples, with a transparent wash. One glance at Nos. 835 and 849 will be sufficient to dispel any doubt about the matter.

We come, last, to the glorious time of Shah Abbas, the time of the fullest ripening of the Persian national style shown in carpets such as have been models for the industry in all lands, in wall-tiles of the purest style and in that late lustre on a lapis-lazuli glaze in which peacocks strut about among roses and irises and cypresses bend athwart the cup, changing, in an instant, from the blackness of night to the many-colored glories of the dawn.

Since the seventeenth century, Persia has undergone another period of depression, and at the present day she struggles with the difficult but perhaps not insoluble problem of how to digest and make use of the elements and appliances of European art. However desperate such an effort may be for India or for the Turk, we cannot think it hopeless for a land that has transformed Byzantine art and withstood the powerful impulse of China at her best. That she may yet give a good account of herself under modern conditions, is the belief of those who have studied her present case most closely.

Not only the history—the poetry and romance of the East, as well, are written in these splendid relics of the past. Their suggestiveness is exhaustless. The classic myth of Bacchus and Ariadne is recalled by the Greek vase from the Fortnum collection. This terra-cotta satyr may be old enough to have given a hint to Æsop for his story of the man who blew hot and cold. The Alexandrian schoolboy who scratched the inscription on the purple tile, was, perhaps, listening the while to Hypatia expounding the hidden meanings of Homer's lays. The fish on this blue and turquoise plate may be that in which the King's jewel was found; the animals on these Rhodian mugs and Hispano-Moresque platters may be out of Bidpai's fables; the ladies on these pictured mirror-backs and book-covers may have figured in Hafiz's poems.

* Wallis' "Persian Ceramic Art." Appendix, Pl. VI.

But, setting aside all this wealth of associations, literary and historic, the artistic value of the rich color schemes of Ispahan and Ghiordes rugs, the soft blue of old Persian faïence, the glimmer of rich lustre, the sheen of gold and silk, the realistic touch of the Gothic tapestry weavers have a value that cannot be overestimated. It is on this purely aesthetic value, after all, that our appreciation of a work of art must rest; and, whether we would enjoy graceful line, or charming color, or play of light and shade on a modelled surface, we shall not fail to find here much that will appeal to us.

ROGER RIORDAN.

FIRST AFTERNOON'S SALE

Wednesday, April 15th, 1903

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

Antique Greek, Egyptian, Byzantine, Persian and Other Glass

It is likely that much of the lovely iridescent, antique glass in our collections is from Phœnician factories. But the Phœnicians created no artistic forms of their own; they copied those invented by their neighbors. In the absence of precise information as to the provenance of particular specimens, the only rule to follow is to classify by style and technique, and it is, therefore, difficult to assign to Phœnicia work which may, nevertheless, have been produced there. Greek glass from authentic finds is generally greenish, bearing a silvery or pearly iridescence. The candlestick-shaped and tubular unguentaria, the lecythoi and other well-known Greek forms should be so classed. Roman and Byzantine glass was often blown in a mould and some pieces, such as No. 19, are decorated with the cross, the palm of martyrdom and other Christian emblems. The opaque colored glass, often called Phœnician or Greek, has recently been found in ancient Egyptian tombs. When not otherwise designated, the glass may be presumed to be Greek, giving the term its widest application. The collection is uncommonly rich in curious and unusual forms, such as the vase, No. 15; the

little early Christian ampulla, No. 19; the curling-stick, No. 37; the purple glass vase, shaped like a bunch of grapes, No. 43; the Egyptian alabastron, No. 72; the amphora, No. 584; the ewer, No. 74; the curious vase, No. 532; the Byzantine jug, No. 540; the vase for perfumes, No. 591, etc., etc. The color of the incrustation is important as determining the effect of the iridescence by providing it with an opaque, dark background. It should not be removed, except with the greatest care and judgment.

1 — *Unguentarium, or Perfume Bottle.*

Candlestick-shaped. Rich purple, green and silvery iridescence.

Height, $7\frac{1}{8}$ inches.

2 — *Alabastron, or Jar for Perfumes.*

Partly coated with a friable incrustation. Rich, varicolored iridescence.

Height, $4\frac{1}{2}$ inches.

Perfume jars of this shape are frequently in alabaster.

3 — *Bowl.*

Slight rib about the body. Friable incrustation on the inside. Slight iridescence.

Diameter, $3\frac{1}{2}$ inches.

4 — *Two Small Ointment Bottles.*

One has fine pearly iridescence. The other, of greenish olive glass, is slightly iridescent.

5 — *Small Oinochoe.*

Tri-lobed mouth, fine spiral filament coiled about the body. Clear glass, fine pearly iridescence. Handle missing.

6 — *Small Bowl.*

Conical form. Projecting ribs about foot and mouth. Brown incrustation. Fine purple, green and silvery iridescence.

Diameter, $3\frac{3}{4}$ inches.

7 — *Deep Cup.*

Flower-shaped, with slightly flaring lip. The interior has a friable incrustation. Clear glass, very fine purple, green and pearly iridescence. Ornamented with three slightly indented lines about the body.

Height, $3\frac{1}{2}$ inches.

8—*Small Vase for Perfumes.*

Bulbous body, flaring neck, with projecting rim. The interior partly coated with a white incrustation. Pearly iridescence.

9—*Small Bowl.*

Conical form, projecting ribs at top and bottom. Coated on the interior with a brownish incrustation. Fine pearly iridescence.

10—*Small Vase.*

Bulbous body and slightly flaring neck, decorated with a ring in relief. Clear glass. Rich and varied copper, silver, ruby and emerald iridescence.

Height, $4\frac{1}{4}$ inches.

11—*Two Small Perfume Vases.*

One of clear glass, with delicate silvery and pearly iridescence. The other of greenish glass, with green and violet iridescence.

12—*Unguentarium.*

Tall vase-shaped. Decorated with spiral ribs in relief on foot and body. Handles, terminating in leaf forms, connect neck with body. Greenish glass. Slight iridescence. Late Greek or Roman.

Height, $4\frac{1}{2}$ inches.

13—*Small Unguentarium.*

Club-shaped. Straight neck and projecting rim to mouth. Amber-colored glass. Slight orange and green iridescence. Rhodian? Mouth slightly damaged.

Height, $3\frac{1}{2}$ inches.

14—*Small Perfume Bottle and Small Vase.*

The former quadrilateral, with bulbous neck and wide rim. Rich purple, green and silvery iridescence. Rim damaged. The latter conical, with flaring mouth. Slightly greenish glass.

15—*Vase.*

Of unusual form. Ribbed cylindrical body and very wide, flaring neck; the latter decorated with a large moulding blown in the glass. Strikingly varied iridescence, copper, emerald, violet and other colors. Late Greek or Roman?

Height, $4\frac{1}{2}$ inches.

16 — *Bowl.*

Pear-shaped, with conical foot and slightly flaring rim. Clear glass, coated inside with a friable incrustation. Rich silver, copper, green and purple iridescence.

Diameter, 4 inches.

17 — *Bowl.*

Rounded bottom, tapering body and slightly flaring rim. Clear glass. Varied silvery and pearly iridescence.

Diameter, $3\frac{3}{4}$ inches.

18 — *Two Small Perfume Vases.*

One of conical form with handles joining the rim to the body. Clear glass, with pearly iridescence. The other of vase form with rich silvery iridescence.

19 — *Ampulla.*

Four-sided. Two sides impressed with crosses, two with the martyr's palm in relief. Olive green glass; greenish and golden iridescence. Early Christian.

These little vessels were used to contain the blood of the martyrs.

20 — *Bowl.*

Projecting rib at bottom and wide flange at mouth. Greenish glass. Very rich pearly, violet and green iridescence.

Diameter, 5 inches.

21 — *Perfume Bottle.*

Globular body, short neck and flat rim. Heavy handles connect rim with body. Greenish glass with pearly iridescence.

Height, $3\frac{3}{4}$ inches.

22 — *Double Unguentarium.*

Formed of two tubular unguentaria fused together. Decorated with trailed glass about the neck. Slight iridescence.

Height, 4 inches.

23 — *Vase.*

Baluster-shaped body and tall, flaring neck. Greenish glass; green and pearly iridescence.

Height, $6\frac{1}{4}$ inches.

24— *Double Unguentarium.*

Two-handled. Decorated with filaments in relief about the body. Greenish glass. Slight iridescence.

Height, $4\frac{1}{4}$ inches.

25— *Phiale, or Shallow Bowl for Libations.*

Round bottom and incurved rim. Greenish glass. Varied silvery and coppery iridescence.

Diameter, $5\frac{1}{2}$ inches.

26— *Unguentarium.*

Pear-shaped body, tapering neck and projecting rim to mouth. Greenish glass; varied iridescence.

Height, $4\frac{1}{2}$ inches.

27— *Alabastron.*

Greenish glass. Vari-colored iridescence.

Height, $4\frac{3}{4}$ inches.

28— *Aryballos.*

Bulbous body, tapering neck, flaring mouth. Decorated with a spiral filament about the body. Purple glass; slight iridescence. Greek or Roman.

Vessels of purple glass were rare and much esteemed in antiquity. It is even thought that they were the true "murrhine" vessels, more prized than gold.

29— *Two Unguentaria.*

One candlestick-shaped, coated with white and brownish incrustation. Slight iridescence. The other club-shaped, with silvery iridescence.

Height, respectively, 6 inches and 3 inches.

30— *Oinochoe.*

Tri-lobed mouth and ribbed handle terminating against the body in a leaf form. Striated glass. Slight iridescence.

Height, $4\frac{1}{2}$ inches.

31— *Three Bracelets.*

One of twisted glass, one round and one flattened; all bearing a silvery iridescence. Greek or Phœnician?

32 — *Alabastron.*

Fine pearly iridescence.

Height, 4 inches.

33 — *Small Bowl.*

Ribbed foot; projecting rib about body. Coated inside with a friable incrustation. Very rich silvery iridescence.

34 — *String of Beads.*

Several of natural gems. One of lava shaped like a carved vase. One in blue glass, shaped like a wine ewer, and the others of colored glass. Of various periods and countries. Greek and Egyptian.

35 — *String of Beads.*

All of glass, mostly inlaid in circles and dots of blue, green, and yellow. Phoenician or Egyptian.

36 — *Two Unguentaria.*

One spindle-shaped—a rare form. Of amber-colored glass, slight iridescence. The other club-shaped, with bent neck. Very rich silvery iridescence.

Height, respectively, $7\frac{3}{4}$ inches and $3\frac{1}{2}$ inches.

37 — *Curling-Stick.*

Used by Greek ladies at the toilet. Bent at the top into an annular handle. Clear glass, with a spiral filament of white glass. Sparkling iridescence. Greek.

Length, 8 inches.

38 — *Phiale.*

Deep bowl-shape, with spirally-arranged ribs on the exterior. Thick greenish glass, beautifully marked with silvery and pearly iridescence.

Diameter, $4\frac{1}{4}$ inches.

39 — *Small Vase.*

Conical body and flaring neck. Applied rim about the mouth. Clear glass. Varied iridescence.

40 — *Double Unguentarium.*

Decorated with trailed glass about the body, and in a zigzag pattern about the neck. Greenish glass; silvery iridescence.

Height, $4\frac{3}{4}$ inches.

41 — *Small Oinochoe.*

Tri-lobed mouth and rib in relief about neck. Greenish glass; pearly iridescence.

42 — *Small Bowl.*

Flat bottom, flaring mouth, ribs in relief about bottom and neck. Clear glass. Varied iridescence.

43 — *Vase.*

The body, blown into a mould, in the form of a bunch of grapes, the neck twisted to imitate the stem. The mouth has a wide moulding, twisted askew. Purple glass. Silvery iridescence. Roman.

Height, $5\frac{3}{4}$ inches.

See note to No. 28.

44 — *Bowl.*

Conical. With deep foot and slight depression under rim. Greenish glass, coated inside with a friable incrustation. Pearly iridescence.

Diameter, $4\frac{1}{4}$ inches.

45 — *Deep Bowl.*

Baluster-shaped. Greenish glass. Varied iridescence.

Diameter, $3\frac{3}{4}$ inches.

46 — *Vase.*

With bulbous body and flaring neck. Decorated about the body with slightly raised, perpendicular ribs. Coated inside with a brownish incrustation. Slight emerald and copper iridescence.

Height, $3\frac{1}{2}$ inches.

47 — *Tall Cup.*

Flat rim to foot, conical bottom, gently tapering body and flaring mouth. Clear glass; beautiful silvery, violet and green iridescence.

Height, $4\frac{1}{4}$ inches.

48 — *Tall Cup.*

Decorated with spiral filament in relief about the body. Yellowish glass. Silvery and colored iridescence.

Height, $3\frac{3}{4}$ inches.

49 — *Small Perfume Bottle.*

Pear-shaped body, deeply indented at bottom, flaring neck and projecting rim to mouth. Pale greenish glass. Very rich pearly and emerald iridescence.

50 — *Unguentarium.*

Club-shaped body and tapering neck. Greenish glass. Fine silvery and green iridescence.

Height, $4\frac{1}{2}$ inches.

51 — *Tall Cup.*

Flat foot, slightly flaring mouth. Greenish glass; fine silvery, emerald and blue iridescence.

Height, 4 inches.

52 — *Two Small Perfume Vases.*

One with globular body, tapering neck and flaring mouth, decorated with spiral filament around body and neck. Greenish glass, partly covered with an incrustation. Slight iridescence. The other, of vase form, with several ribs in relief around the mouth; white incrustation, rich silvery and emerald iridescence.

53 — *Alabastron.*

Clear glass, rich silvery and green iridescence.

Height, 4 inches.

54 — *Oinochoe.*

Circular mouth, baluster-shaped body, ribbed handle and several ribs in high relief around mouth and neck. Pale purple glass coated inside with brown incrustation. Silvery iridescence.

Height, $4\frac{1}{4}$ inches.

55 — *Phiale.*

Decorated at bottom and inside of mouth with circular incised lines. Thick greenish glass. Richly varied iridescence.

Diameter, $5\frac{3}{4}$ inches.

56— *Perfume Jar.*

Flat bottom, conical body, slightly bulbous neck. Clear glass, white incrustation on inside, very rich silvery and blue iridescence.

Height, $3\frac{3}{4}$ inches.

57— *Amphora.*

Bulbous body, thick handles and deep moulding about mouth. Handles of blue glass, body of clear glass. Pearly iridescence.

Height, 4 inches.

58— *Vase.*

Four deep indentations on the sides. White and brownish incrustation. Pearly iridescence.

Height, 4 inches.

This form is the original of a favorite form in old Venetian glass.

59— *Phiale.*

Deep and rounded, with slightly flaring rim. Broad indented band about top of body. Thick greenish glass; fine blue violet, emerald and silvery iridescence.

Diameter, $4\frac{3}{4}$ inches.

60— *Small Perfume Bottle.*

Quadrilateral, with indentations on each side, short neck and flaring rim. Greenish glass, rich silvery iridescence.

61— *Vase for Ointments.*

Elegantly fluted body, pointed to set in a small tripod or other support. Ribs about neck. Handle connects mouth and shoulder. Clear glass. Handles and rings about neck of green glass. Fine silvery iridescence. Greek or Roman.

Height, $5\frac{1}{2}$ inches.

62— *Bottle.*

Globular body, decorated with shallow spiral flutings. Tall neck with moulding around mouth. Greenish glass, brownish incrustation, green and silvery iridescence. Roman.

Height, $7\frac{3}{4}$ inches.

63— *Vase.*

Bulbous body, tall neck widening towards top. Two fine lines in relief around neck. Greenish glass, varied iridescence.

Height, 6 inches.

64— *Oinochoe.*

Tri-lobed mouth, hexagonal body, the indented sides of which are impressed with patterns in relief of lozenges and palm branches. Clear glass. Silvery iridescence. Byzantine.

Height, $5\frac{3}{4}$ inches.

65— *Vase.*

Flaring neck, rib about mouth, and five deep indentations in the body. Greenish glass. Very fine, blue, green and silvery iridescence.

Height, $3\frac{1}{2}$ inches.

66— *Vase.*

Bulbous body, tall neck, flaring mouth. White incrustation on the inside. Varied blue, violet, green and silvery iridescence.

Height, 4 inches.

67— *Vase.*

Baluster-shaped body and tall neck. Thick handles connect neck and body. Pale purple glass, brownish incrustation on the inside. Very rich blue and silvery iridescence.

Height, $6\frac{3}{4}$ inches.

68— *Vase.*

Of very elegant form, with handles connecting neck and body, and deep moulding around mouth. White incrustation on the inside. Beautifully marked with green and silvery iridescence.

Height, 7 inches.

69— *Perfume Jar.*

Body widens toward the top; conical neck and broad flat rim. Greenish glass. Extremely rich iridescence, blue, green and silver.

Height, $12\frac{1}{4}$ inches.

70 — *Bowl.*

Of thin, clear, crystal glass, striated spirally and brilliantly iridescent. A very rare and beautiful piece.

Diameter, $3\frac{1}{2}$ inches.

71 — *Unguentarium.*

Large, pyriform body and flat rim. White incrustation on the inside. Rich green and silvery iridescence.

Height, $5\frac{3}{4}$ inches.

72 — *Tall Alabastron.*

Of opaque, colored glass, dark blue, yellow and turquoise disposed in a wave pattern running around the body. Two small handles for suspension. A very fine specimen of ancient Egyptian glass; probably of the Twentieth to the Twenty-sixth dynasty.

Height, 5 inches.

73 — *Unguentarium.*

Bulbous body, tall, cylindrical neck and flat rim. Greenish glass. Splendid silvery and varicolored iridescence.

Height, $5\frac{1}{2}$ inches.

74 — *Ewer.*

Vase-shaped. Decorated with trailed glass around neck and mouth. Small, conical spout, slightly injured. Greenish glass. Varied blue, silvery and coppery iridescence.

Height, $4\frac{3}{4}$ inches.

Vessels of this form are very rare.

75 — *Double Unguentarium.*

With two side handles, terminating in leaf forms, and one loop handle for suspension. Decorated around the body with fine filaments in relief. Greenish glass with handles of deeper green. Silvery and pearly iridescence of extraordinary brilliancy.

Height, $6\frac{1}{2}$ inches.

76 — *Vase.*

Bulbous body, ring about neck which opens into funnel-shaped mouth. Deep amber glass. Persian. Sixteenth century.

Height, 6 inches.

77 — *Ewer.*

Decorated on body with bosses blown in the glass, and on the foot with radiating ribs. The handle, of corrugated glass, is attached to several rings in relief about the neck. The spout has a "wing" appendage. Greenish glass; bubbled; slightly iridescent. Persian.

Height, 6 inches.

78 — *Bottle.*

Bulbous body and long, swan-like neck, twisted into a fine spiral. Blue glass; iridescent. Persian.

Height, 13 inches.

79 — *Vase.*

Baluster-shaped body and flaring neck. Ring of twisted glass about the lower part of the neck. Dark blue glass. Persian.

Height, 8 inches.

80 — *Vase.*

Baluster-shaped body and flaring neck, similar to the foregoing. Persian.

Height, $9\frac{1}{4}$ inches.

81 — *Bottle.*

Bulbous body tapering to short neck; flat rim to mouth. Dark blue glass, flecked with iridescence. Persian.

Height, 8 inches.

82 — *Vase.*

Bulbous body, long neck and flaring mouth. Fine spiral line about neck. Blue glass, bubbled and striated. Flecked with iridescence. Persian.

Height, 11 inches.

83 — *Bottle.*

Bulbous body and long, swan-like neck, channelled spirally. Dark blue glass. Persian.

Height, 11 inches.

84 — *Vase.*

Baluster-shaped body and flaring neck; the latter with spiral band in relief. Dark blue glass. Persian.

Height, $8\frac{1}{2}$ inches.

85—*Vase.*

Baluster-shaped body and tall, flaring neck. Band of twisted glass about lower part of neck. Dark blue glass. Persian.

Height, 9 inches.

86—*Bottle.*

Baluster-shaped body and flaring neck, the latter twisted into fine spiral. Handles attached to corrugated ring about the neck and terminating in long, corrugated strips against the body. Greenish glass. Persian.

Height, 7 inches.

87—*Jug.*

Tall flaring neck; thick handle. Olive green glass. Decorated on the exterior with floral ornamentation in white paint. Persian.

Height, 8½ inches.

Ancient Egyptian and "Babylonian" *Glazed Pottery: Damascus Tiles*

Recent studies of ancient Egyptian glazed pottery and discoveries of what is, technically, the same ware in Persia, Syria and Mesopotamia, have opened a new chapter in the history of ceramics. The body or paste of all this ware is a hard, usually white frit, often so friable that it can be scratched with the finger-nail. The vitreous glaze, blue, or green, or turquoise, is commonly thick and forms at the bottom glassy drops or ridges. The paste is sometimes in two layers. An outer layer of fine texture, tinged with the coloring matter of the glaze, is backed with a layer of coarser, uncolored frit. This practice gives a peculiar richness and vivacity to the glaze and probably aids in securing its close adhesion to the body. It is commended to the attention of our modern potters.

The present writer was, so far as he knows, the first to point out that the discovery of glazing and of glass must have followed upon that of the smelting of metal.* The earliest Egyptian glazes are copper blue and green and violet from the manganese which occurs in the copper ores from the Mt. Sinai mines. These glazes appear first on stone beads and amulets of the pre-historic period. The well-known predilection of primitive peoples for the colors symbolic of heaven and of vegetation, i.e. of life, led them to esteem very highly such stones as lapis lazuli, turquoise, jade and malachite. An accidental glazing of pebbles by the slag in the copper furnace would at once suggest the idea of making glazed stone and pottery beads as substitutes for those of natural stones less easily procurable.

Though primitive Egypt took its first steps in civilization under the direction of Chaldean immigrants, these Wise Men from the East did not themselves know the arts of smelting metal, glazing pottery and manufacturing glass. These appear to have been, so far at least as concerns Egypt, the discoveries of a period just preceding the founding of the ancient empire. The small figure of a hippopotamus from a tomb of the Eleventh dynasty, now in the Louvre, is of white frit, glazed with blue, and

* In the Catalogue of the Henry G. Marquand Collection: note preceding No. 817.

ornamented with designs of lotus buds, etc., in manganese. It is thus still of the same character as to paste and glaze as the oldest products of the art. Under the Eighteenth dynasty, the potter's and glass-stainer's palette was enriched by the addition of a fine ochreous yellow and an iron red similar to that found on Rhodian ware. The finest Egyptian colored glass belongs to this period.

From the Twentieth dynasty to the end of the Roman rule in Egypt the potters continued to produce excellent examples of their art without much variation in its technique, except as to glazes and ornamentation. The blue vase inscribed with hieroglyphics, No. 100a, may be found to belong to the earliest portion of this long period. Pale green is the color most frequently used on the wares of the latter days of the native rule. The glaze is now often so decayed that it is nearly colorless; but it is at times covered with patches of a fine pearly iridescence, vying with that found on antique glass. Vases of the Ptolemies may be known by the Greek forms which they affect. In Roman times, a fine dark purple glaze, like that of Nos. 96 and 99, became prevalent. It is now sometimes, as in these examples, found pitted with jewel-like iridescence.

The two conquests of Egypt by the Persians under Cambyses and, again, under Ochus, are believed to have led to the expatriation of many Egyptian potters who were settled by the conquerors in Persia, Syria and Mesopotamia. There is a disposition to account by this for the appearance in these countries of wares technically the same as the Egyptian, but more frequently iridescent, owing to the more humid character of the soil. But the earliest of those discovered by Dieulafoy at Susa are assigned to the Parthian period, which would make them contemporary with the Ptolemaic wares of Egypt. Syrian tombs of the time of Haroun-al-Raschid have yielded other examples and the well-known turquoise-glazed memorial slabs of northern Persia, belonging to the eleventh to the fourteenth century A.D., of which No. 884 is an uncommonly fine example in perfect preservation, are still of practically the same ware.

A recent find, much of which will be found in the present collection, has elicited many fruitless inquiries from collectors, as to its provenance. It now appears to be from a place called Raka, a point on the Euphrates about seven-days' journey from Aleppo, and which, it seems, may have been an outpost of the ancient Babylonian empire. Hence, the name "Babylonian" has been given to the ware, and it has been thought best to retain it, though it manifestly is not all of the Babylonian period. Many examples are, in fact, of the early Byzantine-Arabian style, as is shown by their decoration in black—a cursive rendering of the stiff Byzantine acanthus scrolls. A conservative estimate of the age of these pieces would be the tenth century A.D. But there are apparently older undecorated pieces that affect Greek forms and which

may, tentatively, be assigned to the second or third century B.C., and still other shapes, like those of unglazed vessels found at Nippur, may be of yet greater antiquity, out-dating, perhaps, Dieulafoy's finds at Susa. The fragment of a plaque with a demon's arm, No. 811, though the glaze is unusually well preserved, may turn out to be one of the oldest of these. Representations of good genii driving off evil spirits were hung in the doorways of Babylonian dwellings, and such would appear to have been the subject of the plaque, when entire. The matter deserves to be, and doubtless will be, made the subject of special study by archæologists.

The excavators report that the color of the glaze when found is always a full green or blue; but in most cases, a rapid disintegration sets in when it is exposed to the air, which reduces the color to inimitable tones of pale green, ivory white, or fawn color, with an iridescence of all the hues known in antique glass but of exceptional quality. The eye immediately singles out and dwells by preference upon one of these pieces if it is placed in a collection of iridescent glass.

The single example of this ware in the Henry G. Marquand collection, No. 1016, fetched \$325.

The curiously contorted forms of some of the pieces in this collection are the result of one of those disastrous accidents graphically described in the Homeric poem, "The Furnace."

The blind poet, in his wanderings, is supposed to have been hired by some potters to relieve the tedium of their long night watch while the batch was being fired, by reciting his lays. He invokes a curse upon them if they cheat him of his pay:

"May the destroyers of the vase, Syntrips, and Smaragus, and Asbetos, and Sabactes, and Omodamus,* who bring many evils upon the art, destroy the furnace and the dwelling . . . amid the loud shrieking of the pots. As the horse's cheek when he snorts, so [quivering] may the furnace snort, while all the pots within are reduced to clinkers."

These curious pieces—some of them have fragments of other vases fused to them—are of great scientific importance, as they prove beyond a doubt that the ware was manufactured where it was found. Such pieces would not be imported from other countries.

The Greek plaquette of a dancing satyr, No. 101, is of the seventh or sixth century B.C. It raises again the interesting question as to why the Greeks did not adopt the art of glazing pottery from their neighbors, and suggests what is probably the true answer: that their more primitive and less difficult technique was more favorable to spontaneous artistic expression. When the Greek vase-painters

* Names of imps or demons.

began to fail as artists, the practical advantages and attractive color of the glazed Egyptian and Asiatic wares soon drove their products out of the market.

88—*Jug.*

Bulbous body, tri-lobed mouth; handle connecting mouth and shoulder. The form suggests that of the Greek oinochoe. Hard, white frit. Rich, vitreous, turquoise glaze, partly discolored. Slight pearly iridescence. "Babylonian."

Height, $12\frac{1}{4}$ inches.

89—*Small Vase.*

Fine, cream-colored body. Very thick and irregular glaze, originally green, now changed to a toned white, perhaps by being "burnt off" in the kiln. Traces of broad black lines about body. Slight pearly iridescence. It bears, fused to it, small fragments of other vessels, signs of a flare-up in the furnace. "Babylonian."

Height, $3\frac{1}{2}$ inches,

90—*Lamp.*

The straight handle connects the rim with the hollow support for the wick in the centre. Hard, white frit, thick, vitreous, turquoise glaze. Black decoration in the form of eyes on the interior on each side of the orifice for the wick. Pearly iridescence. Careful, obvious restoration. "Babylonian."

Width, 4 inches.

91—*Small Vase with Handle.*

Bulbous body, much contorted by accident in the furnace; cylindrical neck; thick handle. Hard frit. Thick, vitreous, turquoise glaze. Traces of inscription in black around body, and three broad lines of black about the neck. "Babylonian."

Height, $4\frac{3}{4}$ inches.

92—*Lamp.*

Handle connecting rim with support for wick. Brownish frit. Thick, vitreous, turquoise glaze decorated on the inside with black. Slightly damaged. "Babylonian."

Width, 4 inches.

93 — *Small Vase with Handle.*

Hard, white frit. Turquoise glaze with traces of decoration in black. Spotted with silvery iridescence. Damaged. "Babylonian."

Height, 4 inches.

94 — *Bowl.*

Oval. Hard, white frit. Thick, vitreous turquoise glaze, decorated in black on the inside at the bottom with a rude flower scroll like those on later Persian vessels—the so-called "palm-leaf" form, probably derived from a Byzantine ornament. There is also a band of zigzag ornament, and on the outside, two lines of black. Fine silvery iridescence. "Babylonian."

Greatest width, $5\frac{1}{2}$ inches.

95 — *Small Jar with Handles.*

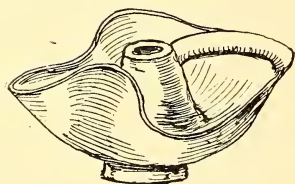
Bulbous body, short neck, flat foot. Hard, brownish frit. Thick, vitreous turquoise glaze, roughened on surface and partly discolored. "Babylonian."

Height, 4 inches.

96 — *Small Tile.*

Lozenge-shaped. The body is in two layers; the lower one of coarse frit, the upper of a finer paste tinged with the coloring matter of the brownish purple glaze. A rude inscription in Greek characters has been scratched through the glaze with a hard point. Speckled with varied iridescence. Egyptian, Roman period.

Greatest length, 4 inches.



97 — *Lamp.*

Handle connecting rim with support for neck. Hard, brownish frit. Turquoise glaze, decorated on the inside with black. "Babylonian."

Width, $3\frac{3}{4}$ inches.

98 — *Small Pot with Spout and Handle.*

Hexagonal. Hard, brownish frit. Thick, vitreous, turquoise glaze within and without. "Babylonian."

99—*Vase.*

Hard, brown frit. Thick brown-purple glaze not completely covering the foot. Pitted with varied iridescence. Egyptian, Roman period. The mouth has been carefully and obviously repaired.

Height, $6\frac{3}{4}$ inches.

These purple-glazed vases are acknowledged to be of the finest produced during the Roman occupation of Egypt. After this, in the early days of the Arab conquest, the art seems to have been at its lowest ebb in the Nile country, though flourishing elsewhere.

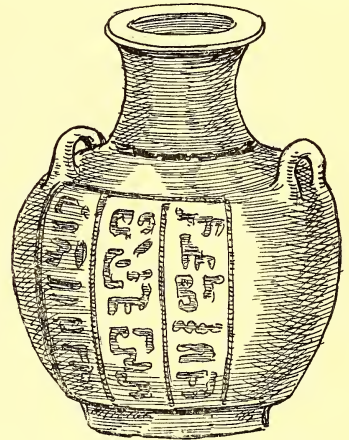
100—*Vase.*

Bulbous body and very short neck. White frit. Thick vitreous glaze, originally green, now changed to a toned white, and nearly covered with a pearly iridescence. Slightly damaged about the mouth and bearing fused to the body fragments of other vessels, owing to an accident in the furnace. Handle missing. "Babylonian."

Height, 6 inches.

100A—*Ancient Egyptian Inscribed Vase.*

Ovoid body, neck in the form of a hollow moulding. Two small handles. Panel of three lines of hieroglyphic inscriptions on the body which is covered with a turquoise glaze extending to the foot and the inside of the neck. A band of manganese purple about the lower part of the neck from which depend on the side opposite to the panel of hieroglyphics, three pair of long vertical stripes of the same color. Probably of the Twenty-sixth dynasty. See note preceding No. 88.



101—*Panel of Damascus Wall Tiles, Framed.*

Arcade with minarets and inscriptions. In the central arch, a ewer; in the others, hanging lamps. Cobalt blue, green and manganese purple on brilliant white ground.

Length, 2 feet 6 inches; width, 3 feet; with frame.

101A—*Large Framed Panel of Damascus Tiles.*

Waving scrolls, flowers and leaves in blue, green and violet on brilliant white ground.

Height, 6 feet; width, 4 feet 2 inches; with frame.

In low relief and *à jour*. A dancing satyr, bearing a cup in his left hand, which is raised to his shoulder. Terra-cotta, colored brown, perhaps originally black, on the surface. The reverse is plain. The satyr is of the archaic Ionian type. He wears a horse's tail, but has not the usual pointed ears and horse's mane and legs. The beard is plaited; the hair is arranged in an elaborate coiffure.

Originally, the satyr was a water-deity, represented, like the centaur, as part horse, part man. Hence, he was connected with vegetation, and, therefore, with the grape and wine. The type stands for the rude but joyous life of nature. The earliest Ionian examples—seventh century B.C. are still more grotesque than this, which shows some progress toward the classic, fifth century type, which was almost completely humanized by Praxiteles and his followers. Greek. Sixth or seventh century B.C.

Height, $3\frac{3}{4}$ inches.

Small Antique Bronzes

103 — *Statuette.*

Venus coming from the bath. Her drapery is wrapped about the lower part of the body. Mounted on marble slab. Renaissance.

Height, 5 inches.

104 — *Axe Head.*

Roman?

105 — *Figurine.*

Grotesque boxer. The man is a hunchback, is excessively meager and in all respects the reverse of athletic; but wears a comically pugnacious countenance. Greek.

106 — *Statuette.*

A goddess in a standing attitude. Fine green patina. Archaic Greek.

107 — *Small Gazelle.*

Has on its back the claws of a bird, probably an eagle which was in the act of seizing it.

108 — *Two Small Horses and a Small Lion.*

One horse has a green, the other a brown patina. Graeco-Roman? Damaged. The lion is crouching with open mouth.

Three pieces.

109 — *Two Small Figurines: and Foot of a Man Wearing a Military Sandal.*

One of the figures is a female fully draped. The other a man. The latter damaged. Graeco-Roman.

Three pieces.

110— *Youthful Bacchus.*

Carrying a bunch of grapes and standing on a vine leaf. Has been the handle of a vase. Graeco-Roman.

Height, $4\frac{3}{4}$ inches.

111— *Small Figurine.*

Bacchus, standing, holding out a phiale to receive the libations of worshippers. Has a pin for insertion into a pedestal. Graeco-Roman.

112— *Figurine.*

Hercules. Standing, with lion-skin thrown over his right arm. Left arm broken. Graeco-Roman.

Height, $3\frac{3}{4}$ inches.

113— *Statuette.*

Horus. In sitting position. He wears a double crown of Upper and Lower Egypt. Hands broken. Egyptian.

Height, $6\frac{3}{4}$ inches.

114— *Leg of a Female Figure.*

Has belonged to a statuette of Venus of good style and is richly patinated.

115— *Horse.*

Fine silvery patina. Mounted on pedestal of hard wood. One leg damaged. Renaissance.

Length, 4 inches.

116— *Figurine.*

Jupiter, standing. Mounted on hard wood pedestal. Both hands and one foot missing. Graeco-Roman.

Height, with pedestal, 5 inches.

117— *Statuette.*

Osiris. Standing; wearing the double crown and bearing flail and crook. Ring at back for suspension. Egyptian.

Height, $6\frac{1}{2}$ inches.

118 — *Figurine.*

Diana. In huntress costume, with short tunic and high laced sandals. She wears a crown of oak leaves; the ends of the fillet falling on the shoulders form two small rings for suspension. Graeco-Roman.

Height, 4 inches.

These little figurines were sometimes hung in doorways to ward off bad luck.

119 — *Fragment.*

Hand with part of handle of an implement. The handle bears a portion of a late Greek inscription. Roman.

120 — *Figurine.*

Grotesque dancer. He seems to be executing the *pas* ascribed to Karkinus in Aristophanes' plays.

121 — *Figurine.*

Infant Horus. Seated on a lotus flower, wearing the crown of Upper and Lower Egypt. Mounted on a globe of porphyry with pedestal of white marble. Graeco-Roman.

Height, with pedestal, 7 inches.

122 — *Figurine.*

Cupid. Standing, with cornucopia. One foot missing, one wing damaged. Mounted on hard wood pedestal. Graeco-Roman.

Height, with pedestal, 4½ inches.

123 — *Small Bust of a Roman Emperor.*

Beautifully modelled. Italian Renaissance.

124 — *Figurine.*

Esculapius. In sitting position. Graeco-Roman.

125 — *Head and Torso of Giant on a Rock.*

Beautifully modelled. Fine brown patina.

Height, 8½ inches.

Chinese Snuff-Bottles and Other Small Objects

126 — *Snuff-Bottle.*

Porcelain. Deep blue glaze. Decorated on the shoulder with lion's head and rings in relief.

127 — *Snuff-Bottle.*

Clouded agate; white, yellow and black.

128 — *Snuff-Bottle.*

Crystal. Engraved with trigrams in medallions and conventional cloud forms.

129 — *Snuff-Bottle.*

Crystal. Deeply carved to imitate the corrugated skin of a fruit.

130 — *Tea Bowl.*

For the *cha no yu* ceremony. Thick "clair de lune" glaze. Japanese.

From the Charles A. Dana collection, No. 202 of the catalogue.

131 — *Elephant.*

Veined jade. The animal, fully caparisoned, bears an infant on his back.

132 — *Small Cup.*

Eggshell porcelain. Blue and white. Decoration, three-clawed dragon. Old Kutani ware. Japanese.

133 — *Snuff-Box*.

Cornelian. Engraved silver mounts. Turkish.

134 — *Snuff-Bottle*.

Brownish amethyst. Carved with plum-tree in blossom in relief.

Antique Brasses—Antique East Indian Metal Work

135 — *Pair Candlesticks.*

Green patinated and gilt bronze. Pillar form, with elaborate base and top.
French. First Empire.

Height, 11½ inches.

136 — *Candlestick.*

Brass. Elaborately repoussé and chased with floral ornamentation. French.
Louis XV.

Height, 10 inches.

137 — *Pitcher with Cover and Handle.*

Brass. Repoussé and chased with floral ornamentation. French. Louis XV.
Height, 12 inches.

138 — *Ewer.*

Copper. Circular medallions and conventional cypresses alternating on a
ground of scale pattern repoussé and gilt. The medallions inlaid with blue
and turquoise enamels. A very rare and ornamental example. Bottom
missing. Persian.

Height, 14 inches.

139 — *Ewer.*

Brass. Elaborately decorated with engraved landscapes in medallions on a
ground of floral ornamentation repoussé and chased. The spout has an
acanthus leaf in relief at the base. Dutch. Early eighteenth century.

Height, 11½ inches.

The following numbers, fine examples of old East Indian metal work, are from the collection of the late Major Myers, a collector of rare taste and judgment, whose death in the Boer war was a severe loss to both science and art.

140 — *Narghile Base.*

Bell-shaped. Of artificially darkened white metal elaborately decorated with silver inlaid and chased in several bands of floral ornamentation. Damaged.

Height, 6 inches; diameter, 7 inches.

141 — *Narghile Base.*

Bell-shaped. Of artificially darkened white metal. Decorated on the body with large flowers in silver inlay, partly oxidized. Round the neck are several bands of floral ornamentation in silver inlay, chased. Damaged at bottom.

Height, 6 inches.

142 — *Narghile Base.*

Bell-shaped. Of artificially darkened white metal decorated in silver inlay, similar to No. 140.

Height, 5 inches.

143 — *Cup.*

Flower-shaped, with base of the same form inverted. Of artificially darkened white metal elaborately decorated with silver in fine diaper pattern and running scrolls.

Height, 11 inches.

144 — *Vase.*

Elegantly tapering to a widened mouth. Artificially darkened white metal. Elaborately decorated on the body, in silver inlaid and chased, with large bouquets of flowers springing from vases placed on salvers, in the so-called "palm-leaf" form; and, around the base, with several floral scrolls.

Height, $9\frac{1}{4}$ inches.

145 — *Cup.*

Flower-shaped with base of like shape inverted. Similar to No. 143.

Height, $5\frac{1}{4}$ inches.

146 — *Cup.*

Flower-shaped, like the foregoing, but with a decoration of flowers in medallions on a ground of dots and stars.

Height, 4 inches.

147 — *Narghile Base.*

Similar to No. 140, but with decoration of bouquets of flowers and bands of running ornamentation in silver inlay, chased.

Height, 7 inches.

148 — *Narghile Base.*

Tall, bell-shaped. Of artificially darkened white metal, like the foregoing, but the surface has been wholly plated with silver in which the ornamentation of beautifully designed sprays of poppies is incised. A rare and very fine example.

Height, 7 inches.

149 — *Narghile Base.*

Tall, bell-shaped. Decorated with small flower scrolls in silver inlay on the artificially darkened white metal.

Height, 7 inches.

150 — *Narghile Base.*

Bell-shaped. Richly decorated in semi-Chinese style with flowers and birds in silver inlay on the ground of artificially darkened white metal.

Height, 7 inches.

Antique Persian, Anatolian, Italian, French, and Other Textiles and Embroideries

It has not been thought necessary, in the following descriptions, to mention the ordinary effects of wear and usage or those repairs that must sometimes be expected in really antique textiles. "Gold thread" includes many kinds and qualities. Much of the older sorts are silver gilt.

151 — *Chasuble.*

Green damask, figured with bold Gothic diaper patterns. Bound with red and gold galloon. Italian.

152 — *Chasuble.*

Large floral design in charming tones of purple, pink and green on a ground of ivory white. Bound with old gold galloon. French.

153 — *Chasuble.*

Purple velvet. Repeating floral diaper of Persian style in cut and uncut pile. Cross and panel of old brocade applied. Bound with old gold galloon. Italian.

154 — *Panel.*

Old brocatelle. Large floral pattern in yellow on ground of blood red. Italian.
Length, 7 feet.

155 — *Gilet.*

White satin, embroidered with birds, flowers, monkeys, etc., in colored silks, relieved with paillettes. Bound with silver cord. French.

156— *Panel.*

Fawn-colored silk (originally crimson) interwoven with silver, embroidered in applique with large flowers and leaves. Lined with green damask. Italian.

Length, 2 feet 6 inches.

157— *Panel.*

Damask. Large floral diaper in shades of robin's egg blue. Italian.

Length, 2 feet 10 inches ; width, 1 foot 10 inches.

158— *Chalice Veil.*

Sacred monogram, IHS, and cherubim, in golden yellow on red. Italian.

Length, 1 foot 7 inches ; width, 1 foot 2 inches.

159— *Table Cover.*

Brocade. Fine repeating pattern of flowers in the natural colors on a ground of yellow woven with gold thread. Wide border of red and gold damask. Persian.

Length, 2 feet 10 inches ; width, 2 feet 10 inches.

160— *Cushion Cover.*

White medallion with crescents and floral border on a ground of yellowish fawn-color. Damascus.

Length, 3 feet 2 inches ; width, 1 foot 8 inches.

It was from such fabrics as this that the name of "Damask" came to be applied to all others of the kind.

161— *Table Cover.*

Damask. Red, white and yellow in several borders of geometrical design. Damascus.

Length, 6 feet ; width, 6 feet.

162— *Strip of Brocade.*

Woven in stripes of pink, white, light and dark blue, flowered in yellow. Hereké. (Asia Minor).

Length, 6 feet 2 inches ; width, 2 feet.

163— *Panel.*

Brocade. Dark blue ground with effective "palm-leaf" design in white and red. Persian.

Length, 3 feet 4 inches ; width, 2 feet 6 inches.

164 — *Panel.*

Velvet. Stripes and border of geometrical design in red, yellow, white and blue.
Bokhara.

Length, 2 feet 10 inches ; width, 2 feet.

These Bokhara or "Khiva" velvets are noted for their fine, close, even pile. The manufacture was begun, in all probability, after the conquest of Damascus by Tamurlane in A.D. 1402, as the conqueror is known to have transported Damascus artisans to Bokhara.

165 — *Panel.*

Velvet. Medallion centre of flowers symmetrically disposed; running floral border. Pale blue on toned white ground. Scutari.

Length, 3 feet 6 inches ; width, 2 feet 4 inches.

166 — *Panel.*

Velvet. Centre medallion of flowers symmetrically disposed, with border of ribbon and flowers in green and crimson on fawn-colored ground. Scutari.

Length, 3 feet 9 inches ; width, 2 feet.

167 — *Small Panel.*

Velvet. Plain red centre. Borders of geometrical design in brown, blue and fawn color on pale fawn-colored ground. Bokhara.

Length, 2 feet 7 inches ; width, 1 foot 7 inches.

168 — *Table Cover.*

Fawn-colored silk with repeating floral design in raised silver embroidery, Anatolian.

Length, 5 feet ; height, 5 feet.

169 — *Panel.*

Pale blue silk covered with elaborate floral design embroidered in silk and silver.

Length, 2 feet 9 inches ; width, 2 feet 9 inches.

170 — *Strip.*

Silk embroidery on linen. Cocks and other birds, boldly conventionalized in red, white, pink, yellow and blue.

Length, 3 feet 10 inches ; width, 1 foot 6 inches.

171 — *Panel.*

Mixed weave of silk and linen, with elaborate floral borders and medallion centre in crimson, blue and green silk embroidery.

Length, 4 feet 4 inches ; width, 2 feet 10 inches.

172 — *Yashmak, or Lady's Veil.*

Drawn work and lace-like needlework in white silk on linen ground.

Length, 2 feet 6 inches ; width, 1 foot 5 inches.

173 — *Yashmak.*

Similar to the foregoing.

Length, 2 feet 8 inches ; width, 2 feet.

174 — *Panel.*

Damask. Red, with large floral diaper in yellow and silver thread.

Length, 5 feet ; width, 3 feet 8 inches.

175 — *Cope.*

Brocade. Bouquets of flowers in natural colors on ivory white ground. Bound with old gold galloon. French.

Length, 10 feet ; width, 5 feet.

176 — *Chasuble.*

Brocade. Small bouquets of flowers in natural colors on ground of rich maroon. Bound with white silk galloon. French. Eighteenth century.

Length, 6 feet 8 inches.

177 — *Cope.*

Brocade. Large floral sprays in silver thread and colored silks on white ground. French.

Length, 9 feet 6 inches ; width, 3 feet 5 inches.

178 — *Mosque Hanging.*

Green cloth embroidered in raised silver. Arch design. Anatolian.

Length, 5 feet 8 inches ; width, 4 feet 4 inches.

179 — *Small Panel.*

Geometrical design in red silk embroidery on linen. Parts of the design taken up in pale blue silk. Fringed galloon. "Rhodian."

180— *Small Panel.*

Geometrical design in red silk on linen. Parts of the design taken up in green.
“Rhodian.”

181— *Small Panel.*

Geometrical pattern in red, white and yellow silk on blue canvas. “Rhodian.”

182— *Small Panel for Lady's Vest.*

Silk embroidery on linen. Alternate wide and narrow diagonal stripes filled with a very rich floral design in beautifully toned blues and yellows
Persian.

183— *Small Panel for Lady's Vest.*

Silk embroidery on linen. Floral design in outline in alternate wide and narrow diagonal stripes; crimson, orange, black, etc. Persian.

184— *Small Panel.*

Fine, lace-like needlework with a mosaic pattern of stars and squares in various colors on white; in the border on blue. Persian.

185— *Small Panel.*

Large flowers embroidered in white, yellow, blue, etc., silk on reddish brown linen.

186— *Small Panel.*

Raised silver embroidery on red silk. Anatolian.

187— *Table Cover.*

Elaborate conventional floral design embroidered in colored silk on a ground of yellow silk.

Length, 3 feet ; width, 3 feet.

188— *Oblong Panel.*

Brocade. Flowers in silver and colored silks on a fawn-colored ground. Persian.

Length, 4 feet ; width, 2 feet.

189 — *Small Cushion Cover.*

Embroidered in running scrolls in silk and silver on a ground of orange pink.
Persian.

190 — *Altar Cloth.*

Venetian lace pattern edging. Italian.

Length, 7 feet ; width, 2 feet 2 inches.

191 — *Hanging.*

Brocade. Large repeating floral design in gold, red and white on deep blue ground, and in gold and blue on brownish red. Algerian.

Length, 4 feet 6 inches ; width, 3 feet.

192 — *Scarf.*

Large conventional design, enriched with vine pattern, printed in brown on yellow silk. Javanese.

Length, 8 feet 6 inches ; width, 2 feet.

193 — *Table Cover.*

Brocade. Small sprays of flowers in natural colors on yellow silk, enclosed in large repeating floral design in gold. French.

Length, 5 feet 3 inches ; width, 4 feet 4 inches.

194 — *Long Strip.*

Damask. Drab. Large diaper design with sprays of flowers.

Length, 12 feet ; width, 2 feet.

195 — *Panel.*

Velvet. Roses in natural colors on pale blue ground. Genoese.

2 feet 5 inches square.

The Genoese seem to have been the first, at least in Europe, to weave patterns in cut and uncut velvet on grounds of another weave. At first, this ground was cloth of gold, and the stuff took the place of the costlier embroidery on plain velvet. Later, silk and satin grounds were added.

196 — *Oblong Panel.*

Velvet. Large floral design in compartments. Yellow on brownish pink ground. Genoese.

Length, 4 feet 5 inches ; width, 2 feet.

197 — *Panel.*

Velvet. Alternate stripes of golden brown and white, the latter printed with flowers in natural colors.

Length, 3 feet 7 inches ; width, 2 feet 5 inches.

198 — *Chalice Veil.*

Rich dark red velvet. Cross picked cut in centre. Lined with red silk and bound with old gold galloon. Italian.

199 — *Kirka, or Robe of Bokharan Nobleman.*

Brocade. Morning-glories, roses and other flowers in natural colors in stripes on yellow satin ground. The stuff appears to be of European manufacture.

200 — *Knee Breeches.*

For a boy. Fine blue velvet. Embroidered in silver. Italian?

201 — *Moulton, or Lady's Jacket.*

Red velvet with elaborate gold embroidery. Turkish.

202 — *Fine Large Panel.*

Velvet. Medallion and peacocks in centre, and geometrical border in various colors on ground of rich red. Very old Bokhara.

Length, 5 feet 3 inches ; width, 3 feet 10 inches.

203 — *Panel.*

Velvet. Design in stripes with broad border in soft-toned blue and browns on fawn-colored ground. Bokhara.

Length, 3 feet 3 inches ; width, 2 feet 1 inch.

204 — *Framed Panel.*

Velvet. Medallion centre and elaborate borders in red and green on yellow ground. Scutari.

Length, 3 feet 8 inches ; width, 2 feet 2 inches.

205 — *Long Scarf.*

Brocade. Geometrical pattern in white on dark blue, with a border of red. Persian.

Length, 6¼ yards.

206— *Shawl.*

Goat's hair. Black centre surrounded by elaborate "palm-leaf" design in yellow, white, etc., on red ground. Similar to a cashmere shawl but heavier. Persian.

9 feet square.

207— *Small Bedspread.*

Silk embroidery on white linen ground. Very large floral design in various rich colors.

Length, 5 feet ; width, 3 feet 9 inches.

208— *Small Bedspread.*

Silk embroidery on dull yellow linen, Conventional flowers in various colors.

Length, 5 feet 3 inches ; width, 3 feet 10 inches.

209— *Panel.*

Velvet. Stripes alternately red and blue and geometrical figures in white and yellow. Bokhara.

Length, 3 feet 8 inches ; width, 1 foot 9 inches.

210— *Circular Table Cover.*

Pale purple silk, with repeating floral design in raised silver embroidery. Anatolian.

Diameter, 4 feet 3 inches.

211— *Dalmatic.*

Brocade. Rich Gothic design in red, yellow, purple, blue and other colors, and silver, on a ground of ivory white. Bound with old gold galloon. Italian.

Length, 6 feet 8 inches ; width, 3 feet 4 inches.

212— *Strip.*

Embroidered in appliqué with flowers and arabesque compartments in yellow, white, pink, red, etc., on green silk ground. Bound with double galloon, green and yellow, and gold. Italian.

Length, 7 feet 3 inches ; width, 1 foot 6 inches.

213— *Large Couch Cover.*

Quilted yellow silk. Large border of flowers and leaves embroidered in natural colors.

Length, 10 feet 9 inches ; width, 5 feet 10 inches.

214— *Panel.*

Red silk embroidered in raised silver with repeating floral design. Anatolian.
Length, 3 feet 5 inches ; width, 2 feet 9 inches.

215— *Small Oblong Strip.*

Red silk embroidery on linen, the geometrical outline pattern appearing in the white of the ground. Sicilian.

216— *Altar Cloth.*

Lace and drawn work with tasselled fringe. Italian.

Length, 6 feet ; width, 2 feet.

217— *Long Strip.*

Embroidered in dark blue silk on linen. Design of running scroll in outline shows in the white ground. Slightly damaged. Similar designs appear in old Venetian laces and embroideries.

Length, 11 feet ; width, 1 foot.

218— *Lambrequin.*

Irises and other flowers embroidered in natural colors and two scalloped borders in blue and yellow on yellow ground. Spanish.

Length, 7 feet ; width, 10 inches.

219— *Panel.*

Velvet. Medallion and border of tulips in red and green on yellow ground Scutari.

Length, 4 feet 4 inches ; width, 2 feet.

220— *Pair Small Cushion Covers.*

Velvet. Deep blue centre. Geometrical borders in yellow, red, blue and black. Bokhara.

Two pieces.

221— *Cope.*

Red damask, large flowered pattern. Antique Italian Renaissance orphreys, embroidered in silk and gold with figures of saints in niches, the interspaces neatly covered with old gold galloons which harmonize well with the embroidery. Bound with gold galloon. Italian.

222 — *Bedsread.*

Large central medallion of birds and flowers, the field strewn with flowers, birds of paradise in the corners. Silk embroidery in natural colors on a ground of pale pink satin. Silk fringe. Manila.

Length, 6 feet 6 inches ; width, 8 feet 3 inches.

223 — *Small Cushion Cover.*

Orange-brown velvet. Centre and border of raised gold and silver embroidery, with paillons.

224 — *Panel.*

Brocade. Lattice pattern of roses and other flowers in natural colors, foliage in yellow interwoven with gold thread on ground of pale blue. French.

3 feet 9 inches square.

225 — *Small Panel.*

Orange red silk, embroidered in conventional floral design in silver thread and colors. Border of running vine on gray silk. Persian.

226 — *Table Cover.*

Brocade. Flowers in stripes on écreu ground.

Length, 5 feet 7 inches ; width, 4 feet.

227 — *Framed Panel.*

Velvet. Centre in stripes alternately soft olive green and orange red; broad border of small geometrical figures in several shades of brown and blue on ground of toned white. In excellent preservation. Bokhara.

Length, 3 feet ; width, 1 foot 10 inches.

228 — *Panel.*

Velvet. Medallion centre and effective borders in dull violet and brownish red on sea green ground. Scutari.

Length, 3 feet 2 inches ; 1 foot 11 inches.

229 — *Hanging.*

Pompeian design with conventional flowers and scrolls in silk embroidery on pale blue silk. Spanish.

Length, 6 feet 5 inches ; width, 4 feet 2 inches.

230 — *Oblong Panel.*

Brocade. Sprays of flowers in natural colors on damasked yellow ground.
French.

Length, 5 feet ; width, 2 feet 6 inches.

231 — *Table Cover.*

Brocade. Sprays of flowers in natural colors and zigzag ribbon pattern on white ground. French.

Length, 3 feet 9 inches ; width, 3 feet 4 inches.

232 — *Small Panel.*

Brocade. Gothic geometrical design in bright colors on white ground. Italian.

232A — *Pair of Portières.*

Deep purple velvet with broad diagonal stripes of lighter purple ; three oblong panels of old Genoese velvet, of dark red floral design on yellow ground, applied. Italian.

Length, 12 feet 5 inches ; width, 10 feet.

233 — *Table Cover.*

Red silk. Embroidered with flowers in natural colors and running scroll in borders. Fringed. Persian.

Length, 6 feet 6 inches ; width, 3 feet 7 inches.

234 — *Long Strip.*

Brocade. Large compartments with flower sprays in gold and colors on damasked white ground. Italian.

Length, 7 feet ; width, 2 feet.

235 — *Panel.*

Red silk, embroidered with very large flower and leaf scroll in white, pale blue and gold, relieved with paillons.

Length, 3 feet 3 inches ; width, 1 foot 5 inches.

236 — *Small Cushion Cover.*

Pale pink silk. Raised gold embroidery. Anatolian.

237 — *Table Cover.*

Yellow silk. Sprays of flowers in pale pink white and other colors.

Length, 4 feet 2 inches ; width, 4 feet.

238 — *Table Cover.*

Red silk. Sprays of flowers in raised gold embroidery, the metal mostly worn away. Anatolian.

3 feet square.

239 — *Bedspread.*

White cotton spotted with stars in red and blue silk alternating. Turkish.

Length, 7 feet 6 inches ; width, 5 feet 6 inches.

240 — *Panel.*

Velvet. Alternating stripes of rich yellow and pale blue, the latter bordered with red; flowered green and yellow. Genoese.

Length, 3 feet 3 inches ; width, 1 foot 10 inches.

241 — *Panel.*

Velvet. Sprays of flowers in olive green, drab and yellow. Genoese.

Length, 2 feet 8 inches ; width, 2 feet 5 inches.

242 — *Long Strip.*

Brocade. Flowers in green and red on gray ground, bordered by scrolls in yellow shot with gold. French.

Length, 6 feet 9 inches ; width, 1 foot 10 inches.

243 — *Epigonation.*

Embroidered in gold and colors. Christ in the centre, the face and hands painted, the drapery in silk and gold on bluish ground. Border of rich Byzantine design in écreu and gold, dotted with crimson to imitate a border set with rubies. Greek.

In the Greek Church ceremonial the Epigonation is worn on the knees by the officiating priest. Hence its name.

244— *Chasuble*.

Velvet. A delightful tone of color is produced in the vestment by the pattern of small fern leaves in olive green on a ground of warm citron. Bound in old gold galloons. Italian.

245— *Cope*.

Brocade. Very large floral design in white and pale green on crimson ground. Bound with gold galloon. Italian.

246— *Chasuble*.

Rich green and purple velvet bound with deep crimson-fringed galloon. A magnificent color effect. Italian.

247— *Gonfalon*.

Red and gold brocade in a large Gothic pattern of scrolls bound by crowns enclosing vases of flowers. Bound with old gold galloon and tasselled. Italian. Fifteenth century.

Length, 6 feet 8 inches ; width, 3 feet 6 inches.

248— *Large Panel*.

Velvet. Red centre. Border in zigzag pattern in blue, green and red on yellow. Splendid color and conservation. Bokhara.

Length, 5 feet 4 inches ; width, 3 feet 9 inches.

249— *Cope*.

Embroidered with tulips and other flowers in pale-toned silks and gold on a ground of white satin.

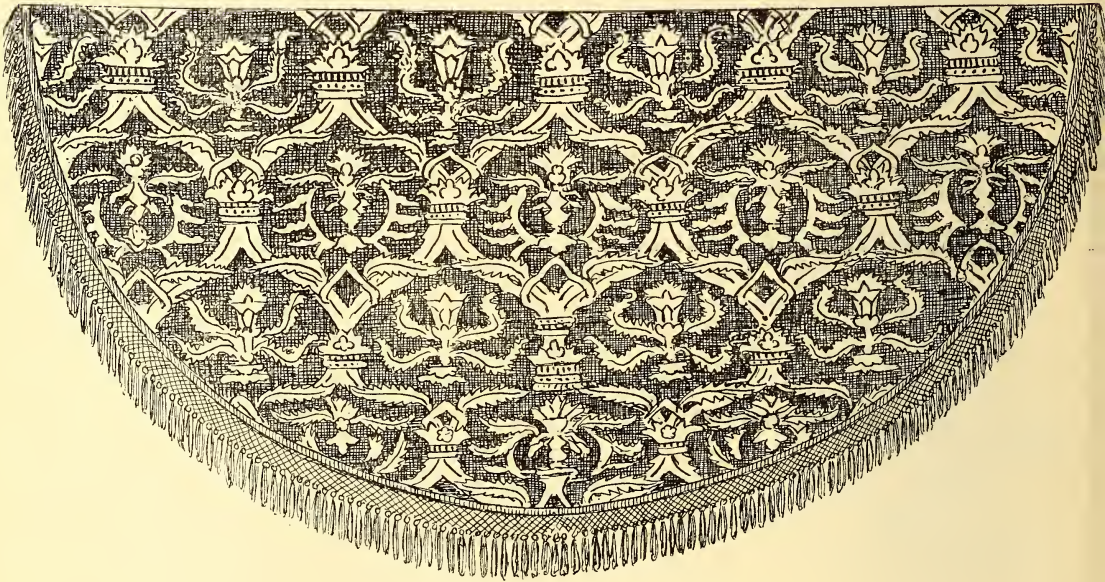
250— *Mosque Hanging*.

Red and dull green velvet with red, yellow and gray silk appliqué in arcade pattern. Turkish.

250A—*Fifteenth Century Venetian Cope.*

Crimson velvet and gold. The design, in velvet, is a large Gothic diaper of compartments framed by branches springing from crowns and including conventionalized "thistle" flowers.

Both the design and the manner of working are of Oriental origin. In Italy, these gorgeous stuffs took the place of the costly gold embroideries on velvet, and at their introduction were still more highly appreciated. The height of luxury, according to the fifteenth century romance of "Jean de Paris," was to have one's chamber hung with velvet in color on gold. Sicily was the first centre of the art in Europe, but it soon spread to Lucca, Florence and Venice.

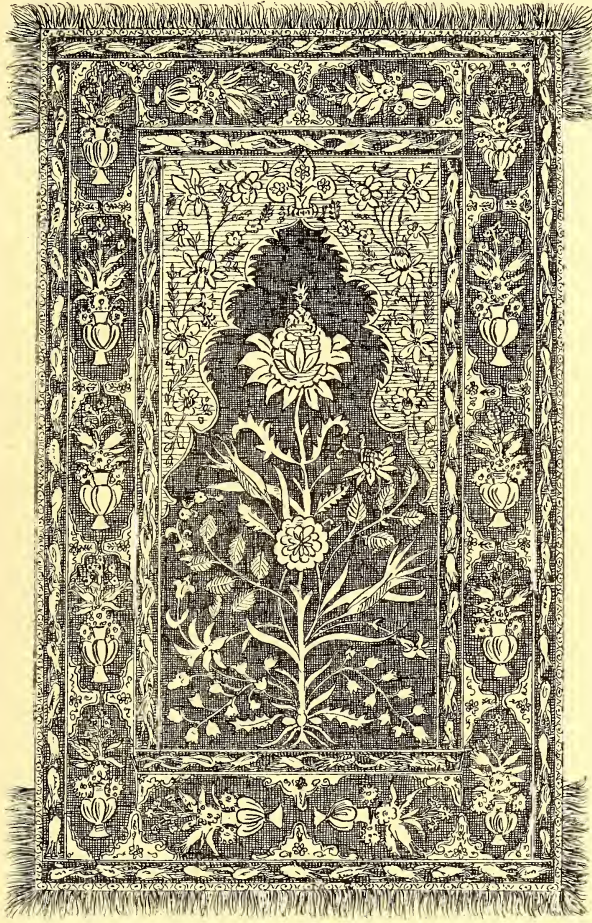


250B—*Mosque Hanging.*

Fine red cloth, embroidered in silver, gold and silks. Arch design. Spandrels in silver embroidery with flowers in natural colors, the arch nearly filled with a large bouquet of flowers in silver, gold, and colored silks; the border in compartments with a vase of flowers in each, embroidered in

the same manner. Two narrower borders of similar character. Bound with old gold galloons. Persian.

Length, 6 feet 2 inches ; width, 3 feet 10 inches.



250c—*Pair of Vases in Enamel.*

Decorated with large and small oval medallions with Chinese domestic scenes in bright colors, on a ground of dark green, inlaid with vases and emblems in mother of pearl and sur-decorated with sprays of leaves and butterflies, etc., in gold and silver lacquer. Chinese Two pieces.

Height, 11½ inches.

SECOND AFTERNOON'S SALE

Thursday, April 16th, 1903

BEGINNING AT 2.30 O'CLOCK

Persian, Rhodian, Chinese and Other Ceramics

There is no more interesting episode in the history of ceramics than that which is illustrated by the Persian blue and white faience in imitation of Chinese porcelain. The earlier Mongol conquests do not seem to have much affected Persian taste. A few of the fourteenth century lusted tiles show slight Chinese influence in their design; but it does not begin to be dominant until the fifteenth century. From that time on, Persian vases often affect Chinese forms, the decoration is of Chinese landscapes, flowers and conventional patterns; even Chinese figures and Chinese written characters appear. The drawing is less intelligent, and the color has, in most cases, run into the glaze; but, to make amends, the Persian ware has a greater decorative value than the Chinese. Its defects, from the technical point of view, its rough body, uneven glaze, often discolored by a smoky fire, the soft, grayish cobalt employed—are delightful to the artistic eye. It is the most accommodating of all blue and white wares in the matter of adapting itself to any background.

Historically, most of the blue and white faience comes between the early lustre and the later. The Chinese influence extended to Damascus and Rhodes, as may be seen in the borders imitating the Chinese "fish-roe" decoration to be found on plates from these ceramic centres.

251 — *Vase.*

Blue and white. Chrysanthemum design showing Chinese influence. Persian.

Height, 7 inches.

252 — *Vase.*

Bottle shape. Blue and white. Scattered flowers in vertical panels.

Height, 8 inches.

253 — *Hanging Globe.*

For a Christian church. Fine white faïence, decorated with Greek crosses in dull purple and cherubim in purple and turquoise. Kutahia.

This piece is sufficient to establish the religious liberalism of the Kutahia potters, who made these hanging globes, intended to unite the chains by which the lamps were suspended, indifferently for Greek churches or Turkish mosques. They also came under a greater variety of artistic influences than perhaps any other Eastern artisans, for Chinese designs reached them through Persia and Western and old Byzantine motives from Constantinople.

254 — *Rose Water Sprinkler.*

Sunken panels decorated with the "tree of life" in relief. Metal mount.

Height, 6½ inches.

255 — *Ewer.*

In the shape of a pilgrim bottle. Decorated with conventional cypress and flowers in blue and white. Reverse, a conventional design in blue and red on the white glaze. Kutahia.

Height, 9 inches.

256 — *Bowl.*

Gombroon ware. In the centre, a bird and flowers, with several elaborate borders in blue, outlined black, on white glaze. The body pierced in a pattern of small lozenge-shaped openings which are filled with the greenish, glassy glaze. Persian.

Diameter, 9½ inches.

Horace Walpole's celebrated collection of curiosities at Strawberry Hill contained several examples of this ware, which he was among the first to introduce to the attention of connoisseurs. It is a question whether it has not suggested to the Chinese their "grains of rice" decoration. Gombroon is a port on the Persian Gulf, whence the ware was shipped to England.

257 — *Narghile.*

Blue and white. Panels with camels, birds and landscapes, with Chinese cloud design about the neck, in fine cobalt blue, show how the Persian potters of the sixteenth and seventeenth centuries were affected by Chinese example and the freedom with which they availed themselves of Chinese processes and designs without close imitation. Metal mount finely chased. Persian.

Height, 5½ inches.

258 — *Vase.*

Blue and white. Two zones of Chinese cloud design and one of wave design at bottom. Metal mount. Persian.

Height, 4 inches.

259 — *Bottle.*

Blue and white. St. George and the dragon in relief, outlined and spotted with blue. Kutahia.

Height, 7 inches.

Another example of the abundance of motives supplied from all sides to the Kutahia potters and which seems to have resulted for them in a real *embarras de richesses*. St. George was the patron saint of the nearby province of Cappadocia, where he has been identified with an ancient pagan farmer god. The technique is that of the ancient Persian tiles in relief, but much ruder.

260 — *Ewer.*

Vase-shaped, with tall spout. Blue and white. Landscapes in vertical panels and conventional borders. Handle missing. Persian.

Height, 8 inches.

261 — *Deep Bowl.*

With flaring, scalloped rim. Blue and white. Conventional floral decoration. Persian.

Diameter, 8 inches.

262 — *Plate.*

Bouquet of tulips and carnations in blue, turquoise and dull red on greenish white. Rhodian.

Diameter, 10¼ inches.

263 — *Dish.*

Fluted border, scalloped rim. Celadon. Chinese.

Diameter, 13 inches.

264 — *Bowl.*

Dark, mottled blue glaze. Elegant form. Persian.

Diameter, 8 inches.

265 — *Jar.*

Blue and white. Body decorated with tree-peony, birds and chrysanthemums. Panelled border around neck. Persian.

Height, 9 inches.

266 — *Ewer.*

Blue and white. Almond-shaped medallions with curiously-drawn lions among flowers in fine, deep blue. Metal mount. Handle missing. Persian.

Height, 9 inches.

This may be one of the exceedingly rare examples which show that Buddhist influence made itself felt, however slightly, in Persia. In native Persian design the lion is usually shown killing his prey. In Chinese and Japanese Buddhist art, as here, he is a tame and frolicsome animal, usually known as "the dog, Foo."

267 — *Hanging Lamp.*

For a Christian church. The lamp is filled with water to the moulding about the neck, which serves to hold the cord by which it is suspended; thence up with oil. It is furnished with a floating wick. Decoration, two rows of rounded panels in dark blue, turquoise and yellow on white glaze. Kutahia.

Height, 9 inches.

268 — *Rose Water Sprinkler.*

Conventional design in blue and white relieved by spots of red. Repoussé metal mount. Kutahia.

269 — *Bowl.*

Blue and white. Flowers in panels. Repaired. Persian.

Diameter, 8½ inches.

270 — *Tall Bottle.*

Quadrilateral. Zigzag decoration of leaves in blue, gray and red on yellow ground. Neck damaged or left unfinished to receive metal mount. Kutahia.

Height, 7 inches.

271 — *Egg for Suspension in Mosque.*

Rich and deep lapis-lazuli blue glaze. Persian.

Height, 6½ inches.

272 — *Bottle.*

Many-sided. Blue and white. Lattice work and flowers. Metal screw top.
Repaired. Persian.

Height, 8 inches.

273 — *Plate.*

Gray frit. Turquoise glaze. Conventional decoration in manganese brown.
Arab.

Diameter, $9\frac{1}{2}$ inches.

274 — *Pitcher.*

Cylindrical. Carnations and leaves in turquoise, blue and red on white glaze.
Rhodian.

Height, 8 inches.

275 — *Rose Water Sprinkler.*

Blue and white relieved with red. Sprays of flowers. Metal mount. Chinese,
made for Persian market?

Height, $6\frac{1}{2}$ inches.

276 — *Tile.*

Hexagonal. Geometrical, floral pattern in dark blue, green and dull purple on
white glaze. Damascus.

Diameter, $7\frac{1}{2}$ inches.

277 — *Tile.*

Oblong. Lambrequin pattern in dark blue on turquoise. Persian.

Length, $10\frac{3}{4}$ inches.

278 — *Mosque Globe.*

Blue and white scale pattern and other designs, relieved with splashes of tur-
quoise. Metal mounts. Syrian.

Height, $6\frac{1}{2}$ inches.

279 — *Bowl.*

Fluted at bottom, with small bosses on the interior. Blue and white, relieved
with yellow. Kutahia.

Diameter, 5 inches.

280—*Vase.*

Faience. Bands of curious conventional flowers, horses, deer, hares and other animals in yellow, green and dark purple on opaque white ground. Neck damaged. Italian.

281—*Pilgrim Bottle.*

Rudely drawn figures and flowers in blue, turquoise, black, red and yellow on white glaze. Kutahia.

Height, 6½ inches.

282—*Rose Water Sprinkler.*

Fluted body. Deep blue, lustrous glaze. Mouth left unfinished for metal mount. Persian.

Height, 8½ inches.

283—*Pair Bottle-shaped Vases.*

Blue and white. Sprays of flowers and conventional ornaments. Chinese.

Two pieces. Height, 13 inches.

284—*Ewer.*

Blue and white. Shaped as a frog. Metal spout. Metal cover missing. Chinese or Persian?

Height, 8 inches.

285—*Deep Plate.*

Celadon. Flower incised in paste under glaze. Chinese.

Diameter, 12 inches.

286—*Plate.*

Sprays of flowers in turquoise, black and dull red on opaque white glaze. Kutahia.

Diameter, 7 inches.

287—*Vase.*

Bottle shaped. Blue and white. Floral medallion and lambrequin design. Neck cut down. Chinese.

Height, 9½ inches.

288 — *Rose Water Bottle.*

Blue and white. Elaborate floral sprays in two bands about body and neck.
Chinese.

Height, $7\frac{3}{4}$ inches.

289 — *Bowl.*

Floral design in blue and purple on opaque white glaze. Kutahia.

Diameter, $7\frac{1}{4}$ inches.

290 — *Plate.*

Central bouquet of marigolds and hyacinths in deep blue, green and iron red,
with border of Chinese cloud forms in blue. Repaired. Rhodian.

Diameter, $10\frac{1}{2}$ inches.

An uncommonly beautiful example of the ware.

291 — *Plate.*

Gazelle among flowers in blue, green and pink. Border of leaf pattern. Rhodian.

Diameter, 10 inches.

292 — *Plate.*

Conventional ornament in blue on ground of opaque white. Repaired. Damascus.

Diameter, $11\frac{1}{2}$ inches.

293 — *Deep Plate.*

Bouquet of flowers in green, blue and black on greenish vitreous glaze. Rhodian.

Diameter, 10 inches.

294 — *Deep Bowl with Cover.*

Blue and white. Effective lambrequin design. Chinese.

Height, $5\frac{1}{2}$ inches.

295 — *Vase.*

Blue and white. Rude floral design in three bands about body and neck.
Thick, vitreous glaze, discolored. Persian, of the beginning of the Mongolian-Chinese period.

Height, $9\frac{1}{2}$ inches.

296 — *Strainer.*

Blue and white. Repaired. Handle damaged. Persian.

297 — *Bowl*.

Gombroon ware. Conventional decoration in blue, outlined with black, on white, vitreous glaze, forming glassy drops at bottom, and pierced work filled with the transparent glaze. In the interior, at bottom, a sunflower; above, a repetition of the exterior decoration. Persian.

Diameter, 7 inches.

A very interesting example of Gombroon ware.

298 — *Bottle*.

Quadrilateral. Fruits and flowers in blue and white. Metal mount. Chinese.

Height, 7½ inches.

299 — *Bottle*.

Hexagonal. Blue and white. Conventional flowers in panels. Persian.

Height, 5½ inches.

300 — *Bottle*.

Bulbous body tapering to tall neck. Blue and white. Panels at bottom; trees and flowers at top. Chased metal mounts to neck and mouth. Persian.

Height, 14 inches.

301 — *Bottle-shaped Vase*.

Blue and white. Conventional floral pattern. Chinese.

Height, 8¼ inches.

302 — *Vase*.

Cylindrical. Carnations and other flowers in blue, turquoise and dull red on opaque white ground. Rhodian.

Height, 7½ inches.

303 — *Bowl*.

Flowers in red and green in white reserves on a ground of stippled blue. Rim slightly damaged. Kutahia.

Diameter, 4¼ inches.

The general effect of this decoration is similar to that of some pieces of the later Ming period, and shows that Chinese influence had reached Kutahia, probably its extreme limit in Western Asia at the time this piece was made.

304 — *Erwer.*

Fine lapis-lazuli blue. Repoussé metal spout and hinged cover. Persian.

305 — *Plate.*

Rich écreu over white glaze. Conventional floral decoration in deep blue and white. Kutahia.

Diameter, 13 inches.

306 — *Bowl.*

Blue and white in a rich floral pattern. Chinese.

Diameter, 6 inches.

307 — *Bottle.*

Pale blue. Neck repaired. Persian.

Height, 9½ inches.

308 — *Vase.*

Brownish yellow. Spots in paler yellow. Persian.

Height, 5½ inches.

309 — *Tile.*

Compartments in deep blue, with flowers in blue, green, yellow and dull red. Persian.

9 inches square.

310 — *Tile.*

Conventional design in deep blue, turquoise and green on white; purple and black in outlines. Damascus.

10½ inches square.

311 — *Narghile.*

Fine turquoise glaze. Elaborately wrought metal mount with repoussé, chased and pierced ornamentation. Persian.

Height, 9½ inches.

312 — *Bowl.*

Blue and white. Rich floral design. Persian.

Diameter, 6 inches.

313 — *Jug.*

Cylindrical. Flowers and leaves in blue, turquoise and dull red on opaque white glaze. Rhodian.

Height, 8½ inches.

314 — *Deep Dish.*

Fine lapis-lazuli glaze. Repaired. Persian.

Diameter, 13½ inches.

317 — *Tile.*

From base of wall revêtement. Greenish white and fine dark blue. Persian.

11 inches square.

318 — *Jug.*

Flowers and leaves in blue and red on white ground. Rhodian?

Height, 9 inches.

319 — *Vase.*

Reddish body, fine, thick, greenish turquoise glaze; darker on shoulder. Ancient repair. Persian.

320 — *Large Framed Mosque Tile.*

Arabic inscription in white reserve on dark blue ground flowered in dark red, yellow, green and turquoise, with mosaic-patterned border in the same colors. Kutahia.

Length, 22 inches ; width 17 inches.

This is the Kutahian version of the important Persian lustred mosque-tiles of the thirteenth and fourteenth centuries with which the mosque at Broussa, not far from Kutahia, was coated. The Kutahia potters, having lost or having never acquired the art of lustre, endeavored to compensate for that lack by a greater variety of coloring. The mosaic border is derived from old Byzantine models.

321 — *Vase.*

Blue and white, much discolored. Curious landscape design and conventional decoration of Chinese character. Persian.

Height, 8 inches.

322—*Jar.*

Hexagonal. Reddish body. Rich, thick green glaze forming glassy drops at bottom. Decoration, Chinese inscriptions, figures and landscapes in relief on body, with cloud forms and tooth ornament on shoulder. Persian?

Height, 7 inches.

323—*Vase.*

Described in the catalogue of the Dana collection as follows:

"Oviform Jar, modelled after an ancient bronze. Covered with a monochrome glaze of intense, rich, sapphire blue. The decoration, which is boldly worked in the paste, in relief under the glaze, consists of a five-clawed dragon, phoenix, the pearl of omnipotence and numerous cloud forms. Chien-lung, 1736-1795."

The character of the glaze is Persian. Its splendid color is owing to the triple glaze, a rich, deep lapis-lazuli blue fired over turquoise which had a white glaze beneath it. Both the two upper glazes are Persian as is also the magnificent carelessness with which they have been applied. Several of the Mongol rulers of Persia are said to have brought potters from China to Kashan, which Persian town became celebrated for the excellence of its porcelain and pottery. This vase may have been "potted" and modelled (or moulded) by a Chinaman, and glazed by a Persian colorist.

Height, 13 inches.

324—*Incense Burner.*

Oviform, with saucer-shaped base.

The cover, which is hinged and attached by chains to the cup, is pierced to emit the perfume, leaving a flower design in the paste. Decorated with minute flower patterns in panels in yellow, red, green and blue on opaque white. Mounted in chased brass. Kutahia.

Height, 7½ inches.



325 — *Large Damascus Mosque Globe.*

Two broad zones of oval medallions, in cobalt blue, with lotus flowers reserved in the brilliant white glaze, which has left the fine, gray body uncovered in spots.

Diameter, 9 inches.



325_A — *Archaic Rhodian Mug.*

On a general field of green, dogs pursuing a gazelle and watching small birds, hares, etc., with scattered leaves, reserved in white and touched with blue and iron red. Handle decorated in blue. Slight repairs.

Height, 8 inches.

Persian and Turkish Silverware

326—*Teapot.*

Of extremely elegant form, with delicately curved spout and domical cover stiffened by a plate within. The spout is prolonged to the base in a ribbed leaf form repoussé. The body is decorated with several rings repoussé, with pendant triangles formed with small stamps. The handle has a guilloche pattern incised and is attached to the body by a long strip decorated with pierced work. The cover is charmingly decorated in repoussé, parcel gilt, and terminated by a pretty finial. This little piece, fit for the Shah's breakfast table, is conclusive evidence of the taste and skill of Persian silversmiths. Persian.

Height, 7 inches.

327—*Rose Water Sprinkler.*

Repoussé and chased with festoons of flowers and bands of leaf ornamentation. Turkish.

Height, 7 inches.

328—*Large Belt Buckle.*

The two circular bosses and the shield that masks the buckle are set with corals, paste diamonds and imitation emeralds in elaborately repoussé borders. Turkish.

329—*Bowl with Tray and Cover.*

For holding incense. The tray is beautifully pierced, embossed and chased. The handle to the cover is formed of a spray of leaves in full relief. Turkish.

330—*Buckle.*

The leaf-shaped bosses and shield of buckle covered with filigree work and set with fine imitation rubies and emeralds. Turkish.

331 — *Incense Burner with Tray attached, and a Small Pot for the Incense.*

In the shape of a branch with leaf and fruit. Skilfully chased and pierced. The leaf-shaped tray has the veins embossed and burnished on a matted ground. Turkish.

Height, 5 inches.

332 — *Reliquary.*

The small box for the relic, which was probably a portion of the "true cross," is masked by an oval shield bearing the sun's rays in relief, surrounding a pierced cross through which the relic might be seen. Mounted on an elegant stem and circular foot decorated in repoussé. Armenian.

Height, 7½ inches.

333 — *Inkstand and Pen-case combined.*

To be carried in the belt. Beautifully decorated with stamped and repoussé borders. Persian.

Length, 8 inches.

334 — *Crown for a Lady's Cap.*

Circular. Ornamented in pierced work and repoussé with several borders of floral ornament and pearls. With fine imitation emeralds in centre. Turkish.

Diameter, 7 inches.

335 — *Rose Water Sprinkler.*

Body embossed with roses in a lozenge pattern. Guilloche and pendant leaf border around neck. Turkish.

Height, 6¼ inches.

336 — *Bowl.*

With round boss in centre. Decorated with interlacing and panelled borders and running floral scroll with acanthus foliage. Chased rim. Turkish.

Diameter, 7¼ inches.

337 — *Bon-bon Tray.*

Long oval form. Richly decorated border in a Louis XV. design of vases and flower-pots flanked by cornucopias with flowers and foliage in high relief on matted ground. Turkish.

Length, 11¼ inches.

338 — *Mirror-back.*

A trophy of lyre and other musical instruments, banners, swords and other arms, in a circular arcade, the arches filled with baskets and sprays of flowers. All repoussé in high relief. Turkish.

Diameter, $6\frac{1}{4}$ inches.

339 — *Case for a Book.*

Morocco leather mounted in silver, pierced and repoussé with an oval medallion of a basket of flowers and cornucopias bearing flowers and scrolls of foliage. Leather straps at back to fasten to the belt. Turkish.

Length, $6\frac{1}{4}$ inches.

340 — *Incense Burner.*

Cup-shaped, with domical cover and flat wide foot; the whole elaborately decorated in compartments with flowers and strap-work, repoussé and chased. Turkish.

341 — *Belt Buckle.*

Pierced work in silver gilt applied upon velvet further ornamented with embroidery in seed pearls and set with fine imitation stones. Turkish.

342 — *Belt Buckle.*

Repoussé and pierced silver, set with carved coral in a geometrical design. Turkish.

343 — *Icon Frame.*

Leaf scrolls and interlinings, with the drapery of the painted figure in silver repoussé. Greek.

Length, $12\frac{1}{4}$ inches ; width, 10 inches.

344 — *Large Belt Buckle.*

Circular bosses in high relief with pendant chain of old Turkish coins, dated the year 1187 of the Hegira. Elaborately ornamented in repoussé and set with oriental turquoises. Turkish.

345—*Inkstand and Pen-case.*

The latter formed of three separate tubes, bound together by strips of open-work; capped, one cap missing. The ink-bottle, eight-sided, has incised ornamentation of leaves and flowers. Persian.

Length, 9 inches.

346—*Bowl with Cover.*

Stamped ornamentation of flowers in relief on cover. Bears Turkish government stamp. Turkish.

Diameter, 6 inches.

347—*Chalice, with Patina.*

Hexagonal base and boss on stem. Sun rays and flames embossed about base of cup. Base, stem and base of cup and patina heavily gilt.

348—*Picture Frame.*

With copper-plate engraving of Madonna and child. Frame in open work, guilloche pattern with stars. Pediment in rococo style with cartouche bearing the descending dove, symbolizing the Holy Spirit. From the church of Santa Agata, in Transtevere, Rome. Italian, eighteenth century.

349—*Small Jewel Case.*

Silver gilt. Cover bears rococo design of cartouche with flowers in relief; corners matted and engraved. The bottom engraved with the six-rayed star or double triangle, called "Solomon's Seal." The sides bear small rosettes and borders in relief. Turkish.

Length, 5 inches.

350—*Incense Burner, with Tray attached and S-shaped Handles.*

The domical cover is decorated with small minarets and long vibrating coils of silver wire tipped with coral. The whole covered with elaborate filigree and pierced work. Turkish.

Height, 11 inches.

Antique East Indian Metal Work from the Meyers Collection

(See Note to No. 140.)

351 — *Narghile Base.*

Vase-shaped. Artificially darkened white metal, decorated with sprays of flowers in silver inlay on body and neck. Slightly damaged at bottom. East Indian.

Height, 6 inches.

352 — *Narghile Base.*

Bell-shaped. Artificially darkened white metal, decorated with chrysanthemums in silver inlay and several bands of floral and conventional design. East India.

Height, 6½ inches.

353 — *Narghile Base.*

Bell-shaped. Artificially darkened white metal, with geometrical floral design in silver inlay, darkened in places by oxidation. Several borders of floral and running vine design. East Indian. Damaged.

Height, 8 inches.

354 — *Ewer and Covered Basin for Ablutions.*

Ewer, four-sided, with six-sided handle, neck and spout and hinged cover. Artificially darkened white metal, with diaper of flower-sprays and several borders in silver inlay.

Basin, eight-sided, oblong, with deep broad rim. Similar material and decoration, within and without. Pierced cover to allow the water, poured by a servant on the guest's hands, to run into the basin, decorated with a vine design, heightened with silver inlay. East Indian.

Two pieces.

355 — *Narghile Base.*

Bell-shaped. Silver-plated, with bold design of poppies and several floral borders incised, showing the artificially darkened white metal base. East Indian.

Height, 5 inches.

Antique Oriental Brass and Copper

356 — *Fire-box for Burning Charcoal.*

Vase-shaped, with three elegantly carved feet and domical cover pierced with a rich floral scroll. East Indian.

357 — *Bowl.*

Brass. Decoration, a broad band of inscription divided by elaborate rosettes. Persian.

Diameter, 9 inches.

358 — *Bowl.*

Completely covered on the interior with inscriptions enclosed in circular medallions and connecting bands. Persian.

Diameter, 9 inches.

359 — *Deep Circular Salver.*

Brass. Border of inscriptions in relief. Persian.

Diameter, $9\frac{3}{4}$ inches.

360 — *Dish.*

Iron. Decorated with compartments and rich floral ornaments in flat relief, outlined in gold. In the centre, a design of a lion attacking a deer. Persian.

Diameter, 11 inches.

361 — *Bowl.*

Iron. Ornamentation similar to that of the preceding number, but without the central design, and with the addition of a narrow border of inscriptions around the rim. Persian.

Diameter, 8 inches.

362—*Lunch Box.*

Brass. Oval, with three trays and cover bound together by two long screws. Decoration, bands of inscriptions in compartments, with rosettes and circles bearing the heraldic device of the cup, emblematic of the office of *saki*, or wine-bearer; with several narrower bands of floral and pearl-and-lozenge design. Persian or Egyptian.

The device of the cup is known on Egyptian pottery and glass of the 14th Century A.D.

363—*Deep Dish.*

Brass. Deep border of inscriptions and rosettes, with lambrequin design at bottom. Persian.

Diameter, 11 inches.

364—*Open Kettle with Spout.*

Copper. Decorated with band of inscriptions between smaller borders, lambrequin design at bottom. Spout has chevrons in flat relief. Persian.

Diameter, 12¼ inches.

365—*Bowl with Cover.*

Iron. Band of inscriptions in compartments between narrower borders, with arcade design at bottom. Persian.

Diameter, 7½ inches.

366—*Deep Bowl.*

Copper. Traces of silver on surface. Decoration, a band of rectangles and circles, the latter bearing, four times repeated, a device of a covered vase on a salver, flanked by two horns or cornucopias. Persian or Egyptian.

Diameter, 9 inches.

This device, which reappears on the following numbers, 367, 368, is evidently heraldic. See Rogers Bey, "Le Blason chez les Princes Musulmans de l'Égypte et de la Syrie (Bulletin de l'Institut Égyptien, 1880), and refer to note on Mediæval Arab glass in third day's sale.

367—*Bowl.*

Copper. Traces of gilding. Band of inscriptions and arabesques, interrupted by circles bearing the device described above. Arcade pattern at bottom. Persian or Egyptian.

Diameter, 7½ inches.

368— *Small Bowl with Narrow Opening.*

Copper. Band of floral ornament engraved on hatched ground.

369— *Basin.*

Brass. Band of interlacing arabesques, interrupted by medallions, some of which bear the device of vase and cornucopias described above. Persian or Egyptian.

Diameter, 15 inches.

370— *Small Basin for Ablutions.*

Brass. Deep curved rim. Border of arabesques in flat relief and silver inlay. Cover in pierced work with floral scroll and running vine decoration. Persian.

Diameter, 10 inches.

371— *Open Kettle with Spout.*

Copper. Band of inscription with several borders in flat relief.

Diameter, 12 inches.

372— *Tea Kettle.*

Body decorated in arcade pattern, the arches filled with rich arabesques in flat relief, the pillars enriched with silver inlay. The spout and cover are similarly ornamented. The handle, to which the cover is attached by a small chain, is of hard wood, mounted in metal. Persian.

Height, 6 inches.

373— *Bowl, narrowing to Mouth.*

Copper. Traces of gilding. Band of compartments with inscriptions, geometrical and arabesque designs. Intersecting arcade design at bottom. Persian.

Diameter, $8\frac{1}{4}$ inches.

374— *Large Open Kettle.*

Copper. Broad band of compartments with inscriptions, arabesques and geometrical ornament. Persian.

Diameter, $13\frac{1}{2}$ inches.

375— *Caldron.*

Copper. Broad band of compartments with arabesques, geometrical designs and inscriptions, and several borders. Persian.

*Persian Lacquered Pen Cases and Mirror
Cases, Manuscripts, Book Covers and
Miniatures, Japanese Drawings
and Color Prints*

376—*Pen Case.*

Papier-maché. Painted in lacquers with lions devouring deer and with rabbits and other animals among trees on dark brown ground. Tray in red lacquer with scrolls in gold. Persian.

Length, 9 inches.

377—*Pen Case.*

Papier-maché. Drawings of camels, bears, foxes, lions and other animals in India ink on white lacquer. Two trays for pens. Persian.

Length, 8 inches.

378—*Mirror Case.*

Papier-maché. Painted, back and front with rose and nightinga design in natural colors on ground of gold lacquer. Persian.

Length, inches.

379—*Mirror Case.*

Papier-maché. Wrought brass hinges and fastenings. Back and cover and inside of cover painted in colored lacquers with harem interiors, ladies playing with children, servants, musicians, etc. Persian.

Length, 12 inches ; width, 7½ inches.

380—*Mirror Case.*

Papier-maché. Painted in colored lacquers with harem interiors, ladies taking tea or playing with children on a portico with garden scene beyond. The border has verses from the poets. The glass (broken) is painted on the back with roses and inscriptions. Persian. Edges chipped.

Length, 13 inches.

381 — *Album.*

Of twelve drawings in water-colors by Japanese artists. Wooden covers.
Length, 14 inches ; width, 12 inches.

382A — *Five Japanese Color Prints.*

Landscapes by Hiroshighe.
Five pieces.

382B — *Five Japanese Color Prints.*

Figure subjects by Outamaro and others.
Five pieces.

382C — *Five Japanese Color Prints.*

Figure subjects by Outamaro and others.
Five pieces.

383A — *Miniature, Mounted.*

Illustrating a Persian legend.
Length, 11 inches ; width, 7½ inches.

383B — *Miniature, Mounted.*

Dancers in a palace court by moonlight.
Length, 7½ inches ; width, 5 inches.

384 — *Book Cover, with Flap.*

Red morocco, stamped with centre medallion, corner-pieces and border in gold.
Persian.
Length, 11½ inches ; width, 8 inches.

385 — *Book Cover with Flap.*

Black morocco. Elaborate arabesque floral design in relief, stamped in gold, almost entirely covering the ground. Doublé with écru morocco bearing medallions and corner pieces in gold, the background of which is filled in with bright blue, green, orange and other colors. Persian.

386 — *Manuscript.*

“History of Iran” (Persia). Dated A.H. 1065. Original paper-maché covers, painted within and without with roses and other flowers in colored lacquers.
Persian.

387_A — *Hebrew MS. Scroll.*

Parchment. Illuminated border.

387_B — *Hebrew MS. Scroll.*

388 — *Manuscript.*

Illuminated in gold and colors. Cover black morocco, stamped with small hand tools. Persian.

389 — *Manuscript.*

The Romance of the Princess Leila and the Poet Maimoun. Vellum, with many quaint illustrations in colors which, of themselves, tell the story of the poet who, crazed with love, lived as a wild man in the desert until his princess, while on a journey, discovered him dressed in leaves and surrounded by the hares, gazelles and other creatures that he had tamed. The tale had such a vogue in Persia during the Middle Ages that illustrations from it were used as designs for brocades. Two such pieces are in the collection of Mme. Isabella Errera, at Brussels, figured with pictures of the poet in the wilderness and the princess in her palanquin. Papier-maché cover painted, inside and out, with flowers in colored lacquers. Persian.

390 — *MS. Koran.*

Vellum. Illuminated frontispiece and borders in gold and colors. Cover, red morocco, deeply stamped on both sides with centre-medallions, corner-pieces and borders. Persian.

391 — *MS. Prayer Book.*

Embossed and chased silver cover. Armenian.

392 — *Manuscript.*

Vellum. Many miniatures and illuminations in gold and brilliant colors. The subjects of the miniatures are St. George and the dragon, battle scenes, ladies at the toilet, hunting scenes, etc. The cover, of morocco, is deeply stamped with medallion, border and corner pieces, and doublé with écru morocco stamped in a diaper pattern. Persian.

393— *Miniature, Framed.*

An emperor on his throne in gold and brilliant colors. Persian.

394— *Miniature, Framed.*

Ladies in a garden. Persian.

395— *Miniature.*

Teachers and pupils in the courtyard of a mosque. East Indian.

396— *Collection of Four Miniatures on Ivory, Framed.*

East Indian.

397— *Collection of Twenty-one Miniatures on Ivory, Framed.*

Portraits of Hindoo potentates and ladies. East Indian.

398— *Large Illuminated Title Page, Framed.*

Very elaborate decoration of flowers and scrolls in gold and colors on ultramarine ground. Persian.

399— *Large Illuminated Border from a Title Page, Framed.*

Compartments filled with elaborate floral decoration in gold and colors on ultramarine ground. Persian.

Length, 24 inches ; width, 11 inches.

400A— *Illuminated Text from the Koran.*

Painted for wall-decoration of a mosque or the private dwelling of a pious Mussulman.

400B— *Illuminated Text from the Koran.*

400C— *Illuminated Text from the Koran.*

Oriental and East European Arms

401 — *Pair of Pistols.*

Flint lock. Barrel beautifully damascened in gold. Stock of hard, carved wood mounted with metal. Turkish.

Two pieces.

402 — *Pair of Pistols.*

Flint lock. Barrel carved and chased. Stock has richly repoussé silver mount. Turkish.

Two pieces.

403 — *Pair of Pistols.*

Flint lock. Barrel and lock-plate carved with dragon and scrolls. Trigger-guard damascened in gold. Butt and lock-plate set with medals in gilt bronze. Austrian, eighteenth century.

Two pieces.

404 — *Pair of Pistols.*

Flint lock. Barrel inscribed "Felix Meyer, in Wienn" and damascened in gold. Lock-plate ornamented with foliated scroll in silver. Stock of carved wood, bears name-plate inscribed "Fp. Tp." Butt mounted in silver repoussé and chased. Silver sheath. Austrian.

Two pieces.

405 — *Pair of Pistols.*

Flint lock. Stock, carved wood. Chased steel mounts. Austrian.

Two pieces.

406 — *Pistol.*

Flint lock. Stock completely covered with richly repoussé mount of silvered metal. Austrian.

407 — *Carabine.*

Flint lock, the flint still in the trigger. Barrel carved in high relief with floral arabesques and damascened in gold. Stock of carved wood with silvered metal mounts. Turkish.

408 — *Pair of Short Carabines.*

Flint lock. Barrel and lock-plate very richly chased with arabesques, and silvered. Stock carved and richly inlaid with silver filigree and mounted with chased and gilt metal. Turkish.

Two pieces.

409 — *Carabine.*

Flint lock. Barrel and lock-plate richly damascened. Turkish.

Two pieces.

410 — *Dagger.*

Blade bears traces of damascening. Ivory handle. Silver sheath richly repoussé with vase of flowers and foliated scrolls. Turkish.

411 — *Knife.*

Ivory handle bound to blade by gilt metal. Silver sheath repoussé with ribbon pattern. Turkish.

412 — *Long Knife.*

Ivory handle bound to blade by gilt metal and set with corals. Sheath of silver repoussé with trefoils and flowers. Three bands set with carved corals next to hilt. Turkish.

413 — *Yataghan.*

Blade engraved with inscription and bound to ivory handle by gilt metal, set with corals and imitation emeralds. Sheath of silver and red velvet, the silver elaborately repoussé with fine arabesque work. Turkish.

414 — *Kamah.*

Blade damascened with gold next the hilt, of hard wood, richly carved with ribbons, forming compartments, and laurel foliage. The pattern is repeated on the silver sheath. Turkish.

415 — *Scimitar.*

Curved blade damascened with inscriptions in gold. Leather sheath with metal mounts. Turkish.

416 — *Scimitar.*

Similar to the forgoing. Sheath mounted at hilt with silver, at the end with iron damascened with gold. Turkish.

417 — *Kamah.*

Double edged, waved blade, finely damascened in gold with inscription. Carved ivory hilt. Sheath of morocco leather mounted at hilt and tip with silver repoussé. Persian.

418 — *Stiletto.*

Blade engraved and bound to ivory handle by gilt metal. Sheath of silver repoussé. Turkish.

419 — *Dervish's Head Rest.*

Used to support the head while engaged in meditation. Steel rod with curious spring-like support for arm and head. Inlaid with gold and silver. Persian.

420 — *Two Powder Horns.*

With spring stoppers. One with decoration of compartments and flowers. The other richly embossed and chased with arabesques and flowers. The former Turkish, the latter Persian.

Two pieces.

421 — *Gun.*

Curious flint lock in brass. Barrel engraved with dragon-flies and flower-petals. Japanese.

422 — *Musket.*

Barrel bound to stock by engraved brass bands. Flint lock. Lock-plate inlaid with gold. Stock inlaid in fine mosaic pattern with colored woods and metal. Turkish.

423 — *Long Musket for Palace Guard.*

Flint lock. Stock almost completely overlaid with silver pierced and repoussé in high relief. The exposed part covered with red velvet. Turkish.

424 — *Musket.*

Flint lock. Stock almost completely overlaid with pierced and chased brass. Turkish.

425 — *Two-man Musket.*

To be supported on the shoulders of one soldier, aimed and fired by another. Stock overlaid with metal pierced and chased in a floral pattern. Turkish.

426 — *Set of Armor.*

Helmet, shield and gauntlets. Persian.

Antique Textiles and Embroideries

427 — *Panel.*

Brocade. Sprays of flowers in green and red on pale blue. French.

Length, 3 feet 9 inches; width, 3 feet.

428 — *Bed Spread.*

Blue damask, flowered pattern. Italian.

Length, 7 feet; width, 6 feet 8 inches.

429 — *Part of Vestment.*

Brocade. Conventional flowers in blue, white, orange, purple and silver on gold-colored satin ground. Italian.

Length, 4 feet; width, 1 foot 9 inches.

430 — *Cushion Cover.*

Brocade. Landscapes and flowers in rich colors on green ground. Italian.

1 foot 8 inches square.

431 — *Long Strip.*

Brocade. Landscapes and flowers on pale ivory white ground. Italian.

432 — *Panel for Chair Back.*

Tapestry. Classical figure and architectural design.

433 — *Cushion Cover.*

"Arras" embroidery. Floral scrolls in green and other colors on salmon-colored ground.

434 — *Set of Seat and Back for Folding Chair.*

Brocade. Large Gothic diaper in silver and gold on blue. Border of running scroll outlined gold and red. The seat bears the letter X appliqué. Italian.

435 — *Curtain.*

Brocade. Bouquets of roses and other flowers in colored silk and silver on bluish green ground. Italian.

Length, 8 feet ; width, 4 feet 8 inches.

436 — *Panel.*

Velvet. Rich dark red, flowered. Italian.

Length, 3 feet 4 inches ; width, 1 foot 8 inches.

437 — *Panel.*

Velvet. Cardinal red. Shields with the papal arms and conventional flowers. Italian.

Length, 4 feet 6 inches ; width, 2 feet 6 inches.

438 — *Table Cover.*

Green and salmon-colored silk embroidered with conventional flowers in various colors. Turkish.

2 feet 9 inches square.

439 — *Strip.*

Red and black silk embroidery on linen. Camel—leopards and baboons confronted at fountain. Italian.

These embroideries are usually called " Sassanian," perhaps because the designs were introduced from the East into Sicily by the Arabs, who must have borrowed them from the Persians. They were mostly intended for folding seats. See Nos. 704, 445.

440 — *Table Cover.*

Brocade. Silver "palm-leaf" design on dark violet. Persian.

Length, 2 feet 9 inches ; width, 2 feet 4 inches.

441 — *Stole.*

Velvet. Green pile on gold-colored ground. Border and cross of gold lace at ends. Italian.

442 — *Stole.*

Green velvet. Silver lace edging and cross at ends. Italian.

443 — *Chasuble.*

Damask. Small repeating Gothic design.

444—*Cope.*

Brocade. Dark purple spots on ivory white ground, with large arabesque medallions in silver. Italian.

445—*Small Strip.*

“Sassanian” embroidery in green silk on linen. Sprays of foliage symmetrically disposed. Italian. See No. 439.

446—*Lady's Robe.*

Brocade. Repeat of conventional carnations and leaves in black, gold and silver on dark green ground. Persian.

447—*Panel.*

Velvet. Arabesque compartments and flowers in bright red, white and other colors, with borders. Khiva.

Length, 3 feet 4 inches ; width, 2 feet.

448—*Panel.*

Velvet. Red centre. Border of zigzag pattern in soft blues, reds, etc. Bokhara.

Length, 3 feet ; width, 2 feet.

449—*Panel.*

Velvet. Grape vine in centre and foliated scroll in border in green on pale salmon-colored ground. Scutari.

Length, 3 feet 3 inches ; width, 1 foot 8 inches.

450—*Long Velvet Panel.*

Conventional floral design in rich red and green on yellow ground. Scutari.

Length, 4 feet 9 inches ; width, 2 feet.

451—*Portière.*

Red and green silk embroidery on linen. Rhodian.

Length, 8 feet 9 inches ; width, 4 feet.

452—*Small Table Cover.*

Anemones and lilies in natural colors on salmon-colored ground, with border of floral design on purple. Persian.

453 — *Altar Cloth.*

Lace edging. Large foliated scrolls. Italian.

Length, 7 feet ; width, 2 feet 2 inches.

454 — *Hanging.*

Appliqué embroidery in various colors on red and black cloth in elaborate floral scrolls and borders.

Length, 5 feet 4 inches ; width, 4 feet.

455 — *Hanging.*

Similar to the foregoing; but on gray cloth.

Length, 6 feet 6 inches ; width, 4 feet 8 inches.

456 — *Small Table Cover.*

Brocade. Large foliated scrolls in gold with sprays of flowers in pink, blue, green, etc., on white. Italian.

457 — *Table Mat.*

Silk and gold embroidery on linen, applied on green silk.

458 — *Table Cover.*

Sprays of conventional leafage in red, yellow, blue and white silk embroidery on linen. Rhodian.

Length, 5 feet 4 inches ; width, 3 feet 4 inches.

459 — *Panel.*

Brocade. Striped and dotted with small flowers on *écru* ground shot with silver. Hereke.

Length, 5 feet 6 inches ; width, 3 feet 6 inches.

460 — *Strip.*

Velvet. Large arabesque design with figures and foliated scrolls in red on yellow ground. Italian.

Length, 7 feet ; width, 2 feet 1 inch.

461 — *Table Cover.*

Velvet. Leaves and flowers in brown and yellow on brownish orange ground. Genoese.

3 feet square.

462— *Bedsread.*

Brocade. Small "palm-leaf" design in gold on carnation ground, and in yellow on dark green for border. Persian.

Length, 7 feet 6 inches ; width, 5 feet 6 inches.

463— *Tomb Cover.*

From the tomb of a Moslem saint. Damask. Arabic inscriptions in zigzag bands in white on a ground originally green, now much faded. Mecca.

Length, 6 feet ; width, 2 feet.

464— *Panel.*

Brocade. Repeats of conventional flowers in blue and other colors on pink ground. Persian.

Length, 3 feet ; width, 2 feet.

465— *Chasuhle.*

Floral scrolls in pink and green velvet appliqué on white satin. Binding missing. Spanish.

466— *Chasuble.*

Deep red velvet. Cross of old red and gold damask in a Gothic pattern. Bound with old gold galloon. Italian.

467— *Portière.*

Cotton print. Tigers, peacocks, cypress trees, etc., and rich borders.

Length, 7 feet 3 inches ; width, 4 feet 7 inches.

468— *Coat.*

Velvet striped with green and white. Bokhara.

469— *Panel.*

Damask. Sprays of flowers and leaves in gold on salmon-colored ground. Damascus.

Length, 4 feet 3 inches ; width, 3 feet 4 inches.

470— *Panel.*

Velvet. Suns and arabesques originally in gold, red and silver on yellow ground. Ancient repairs. Sicilian.

Length, 3 feet 10 inches ; width, 2 feet.

471 — *Long Strip.*

Velvet. Stripes with running rose vine and small sprays in green, red and gray on grayish ground. Genoese.

Length, 5 feet 10 inches ; width, 1 foot 10 inches.

472 — *Large Panel.*

Velvet. Wreaths and bouquets of flowers in brown and heliotrope on toned white ground. Italian.

Length, 7 feet ; width, 3 feet 6 inches.

473 — *Cope.*

Embroidered in raised appliqué of gold and silver on pale pink, in Gothic design of scrolls and crowns. Bound with old silver galloon. Italian.

474 — *Panel for Lady's Vest.*

Silk embroidery on linen. The ground completely covered with embroidery of flowers in several colors in diagonal stripes alternately broad and narrow. Persian.

475 — *Panel.*

Embroidery. Silk on linen. Mosaic design in orange, pale and dark blue, and brown. Arabian.

Length, 2 feet 9 inches : width, 2 feet 6 inches.

476 — *Large Panel.*

Brocade. Gothic foliage and pineapple design in dull orange and silver on white. Green velvet border. Italian.

Length, 5 feet 9 inches ; width, 3 feet 8 inches.

477 — *Scarf.*

Brocade. Cypress and "palm-leaf" design in orange and gold on white. Persian.

Length, 5 yards.

478 — *Dalmatic.*

Damask. Large Gothic diaper in yellow on green with border in white on yellow. Italian.

479— *Two Embroidered Panels.*

Borders of a cope. Busts of saints, the flesh parts painted on linen, the drapery embroidered in colored silks, in Gothic niches formed of gold embroidery on red silk. Outer borders of raised gold in Venetian tooth pattern. Italian renaissance.

480— *Small Table Cover.*

Embroidered on green silk with flower sprays in silver and red. Border of red silk with smaller flowers in blue outlined with gold. Anatolian.

481— *Panel.*

Brocade. Centre, wreath of tulips, roses, etc., around crescent and star; on a ground of arabesque in green and white on red. Flower sprays in the corners and geometrical border. Damascus.

Length, 4 feet ; width, 2 feet.

482— *Panel.*

Silk embroidery on linen. The ground, for the most part covered with lozenges in red, with spots of dark green. At the ends, geometrical patterns and formal leaf sprays in red, white and green. Rhodian.

Length, 3 feet 8 inches ; width, 1 foot 14 inches.

483— *Large Panel.*

Brocade. Narrow stripes with small flowers and leaves in red and silver on very dark blue ground. Persian.

Length, 6 feet 7 inches ; width, 4 feet.

484— *Mosque Hanging.*

Brocade. Arch and lamp design in gold and silver on pale blue. Damascus.

Height, 6 feet 2 inches ; length, 7 feet 2 inches.

485— *Table Cover.*

Embroidered with sprays of flowers and fruit in pink, white and silver on red ground. Border of green, with flowers in white and silver. Anatolian.

2 feet 10 inches square.

486— *Panel.*

Red velvet. Large, conventional vase and flower design with birds. Italian.

Height, 4 feet 2 inches ; width, 2 feet 8 inches.

487 — *Long Strip.*

Embroidery. Graceful flower sprays, tiger lilies, roses, anemones, etc., in natural colors on white silk. French.

Length, 7 feet 4 inches ; width, 2 feet 6 inches.

488 — *Panel.*

Velvet. Very large flower and knot design in rich golden browns. Bound with old gold galloon. Italian.

Height, 4 feet 9 inches ; width, 2 feet 7 inches.

489 — *Velvet Rug.*

Red centre in the shape of an arch, with three conventional cypress trees in green, yellow and red. Spandrils of arch blue with cypress and lozenge decoration in green and yellow. Borders of rich arabesques in red and white on green. Khiva.

Length, 5 feet 7 inches ; width, 4 feet 3 inches.

490 — *Panel.*

Velvet. Striped grayish white and green, outlined with yellow. Borders of zigzag pattern in purple, red and gray. Bokhara.

Height, 3 feet 7 inches ; width, 2 feet.

491 — *Large Table Cover.*

Red silk, embroidered in an elaborate scale pattern composed of floral sprays in colored silks and silver. Anatolian.

Length, 6 feet 10 inches ; width, 6 feet.

492 — *Set of Two Panels for Folding Chairs.*

Seat has shield armorial barred yellow and outlined blue with conventional Gothic suns. Back has suns and bars in yellow. Appliqué embroidery on pink velvet ground. Bound with old gold galloon. Italian renaissance.

Two pieces.

493 — *Lady's Coat.*

Rich green velvet, bound with old gold galloons. Italian.

494 — *Lady's Coat.*

Red velvet. Red and gold galloon. Italian.

495 — *Bedsread.*

Richly embroidered with single flowers and sprays in red, white and other colors on blue. Persian.

Length, 6 feet 7 inches ; width, 6 feet.

496 — *Altar Cloth.*

Lace. Subject, the "Adoration of the Kings" and Latin inscriptions, with rich border. Italian.

497 — *Ecclesiastical Escutcheon.*

The lamb and cross in richly designed cartouche. The lamb in silver thread, cross in gold. Ground blue, shot with gold. Cartouche in gold embroidery on silver cloth ermined in gold. Italian.

Length, 2 feet 11 inches.

498 — *Sixteenth Century Italian Altar Cloth, Framed.*

Embroidered in colored silks, gold and silver, with scenes from the life of Christ. Among the subjects are the Resurrection, the Holy Women at the Tomb, the Disciples at Emmaus, St. Peter walking on the waves, and the Ascension. The richness of the material is more than equalled by the delicacy of the work and the excellence of the compositions.

Height, 7 feet 7 inches ; width, 3 feet 6 inches, with frame.

499 — *Old Venetian Cope.*

The design, of Eastern origin, is a large diaper of foliated arabesque compartments in gold and rich crimson on a silver ground. The orphreys, contemporary with the stuff, have six panels with figures of saints in round arches and a panel with the Madonna and child, exquisitely worked in gold and silks and of excellent design, the Madonna especially recalling the best efforts of the Italian Primitifs. Bound with old gold galloons and stiff fringes of red silk and gold. Early fifteenth century.

500 — *Venetian Lady's Dress.*

Brocade. Conventional floral pattern in stripes, blue, white and silver. Italian.

500_A — *Framed Altar Frontal in Silver, Gold, and Silk Embroidery.*

In the centre, in a rectangular panel, the Archangel Michael driving the demons, bat-winged and crowned with flames, into the pit. The archangel's armor, sword and shield are in silver, his wings variegated with bright colored silks. Two other oblong panels and the borders have a diaper of floriated scrolls enclosing flowers, birds and angels. The scrolls are in raised gold embroidery. A long strip of the same design borders the altar cloth at top, edged by a band of a small pattern between it and the three main panels. Italian Renaissance. Sixteenth century.

Length, 7 feet 7 inches ; width, 3 feet 6 inches, with frame.

THIRD AFTERNOON'S SALE

Friday, April 17th, 1903

BEGINNING AT 2.30 P.M.

Antique Greek Ceramics

Sixth to Third Century B.C.

501 — *Lecythus.*

Reddish clay. Body has been whitened and bears traces of figure decoration. Several bands of black at the bottom; Greek fret around shoulder, above which is a band of anthemion design. Athenian, fifth century B.C.

Height, 8½ inches.

502 — *Plate.*

Red-figured, with three fishes, the fins touched with white. The down-turned rim is decorated with a wave-pattern. Athenian. Fifth century B.C.

That Athenian epicures were especially fond of fish is well known from many passages in Athenaeus, etc.

Diameter, 7½ inches.

503 — *Aryballos and Small Bottle.*

Aryballos, black-figured with Nicosthenes design. Greek. Bottle, two-handled, impressed on both sides with relief of youthful male figure among trees—Atys? Neck damaged. Roman.

Two pieces.

504— *Lecythus*.

Black-figured, with band of ivy-leaf and fret between two broad zones of chequer design. Reddish clay, lustrous black. Athenian. Fifth or late sixth century B. C. Neck repaired.

Height, 8 inches.

505— *Oinochoe*.

Black-figured, with a design of warriors fighting in lustrous black on a panel reserved in the red color of the body. Sixth century B.C. Mouth slightly damaged.

Height, 7 inches.

506— *Tall Amphora*.

Red-figured, touched with white. Decoration: on neck, anthemion and wave design; below the handles, large anthemion scrolls; and, between them, a male figure with fillet and crown and a female figure, partly draped.

Height, 12½ inches.

507— *Scyphos*.

Red-figured, touched with white. Under the handles, large anthemion scrolls; between them, a male figure wrapped in a himation, and a female figure with a dish of fruit and a cantharus; around lip and base a cymation design.

Height, 6½ inches.

508— *Two-handled Vase*.

Red-figured on lustrous black ground, with a band of olive-leaf design about the neck and, on the body, two men confronted wrapped in himations, a "conversation scene," and two girls, one pursuing the other, perhaps the subject of their talk. Fifth century B.C.

Height, 9½ inches.

509— *Vase, with Handle for Suspension*.

Red-figured touched with white. On neck and shoulder, two bands of vertical stripes; on the body, anthemion designs, a man wrapped in a himation and a female figure with a cantharus at the altar.

Height, 14 inches.

510— *Vase, with Handle for Suspension*.

Red-figured. On the neck, female heads between scrolls; on the body, under a band of olive-leaf design and between large anthemion scrolls, a youthful warrior with shield and a man wrapped in a himation. Handle missing.

Height, 13½ inches.

511 — *Cantharus*.

Black-figured. On the exterior, on each side, warriors supplicating Athene; in the interior, in a circle, a man in a fighting attitude wearing the himation wrapped around his arm for a shield. Athenian. Fifth century B.C.

Diameter, 8 inches.

512 — *Large Oinochoe*.

Red-figured. Two female figures conversing; the one half-draped, seated; the other, fully draped, standing, carrying a wreath; large anthemion scroll under the handle. Fourth century B.C.

Height, 13 inches.

513 — *Two-handled Vase*.

Red-figured. Between the handles, a winged Eros with a mirror and a female head with an olive branch, and an anthemion design. Above and below, bands of oves.

Height, 11½ inches.

514 — *Amphora*.

Red-figured, touched with white. On neck, female head and anthemion; on body, two half-draped female figures, seated, with dishes. Under the handles, anthemions.

Height, 12¼ inches.

515 — *Lamp*.

Black ware. Mouth for wick in the shape of a lion's head and shoulders. Body fluted. Apulian.

516 — *Oxybaphon*.

Red-figured. Under lip, a band of olive-leaf design; under handles, anthemions; between them, a man in himation, running, and a girl, also running.

Height, 8 inches.

517 — *Hydria*.

Red-figured, touched with white. Very elaborate anthemion scrolls; a warrior at an altar and two female figures, one seated with a basket of fruit, the other standing, leaning an elbow on her bent knee, bearing a crown and phiale. Wave design and two bands in red below the principal design; on the neck, vertical stripes.

Height, 16½ inches.

518 — *Stamnos*.

Red-figured. Elaborately decorated; on the rim a band of oves; on the neck, olive-leaves and vertical stripes; on the shoulder, a row of small anthemions; large anthemion scrolls under the handles; between them, a warrior and a female figure with a phiale; fret pattern at bottom.

Height, $11\frac{3}{4}$ inches.

519 — *Tall Amphora*.

Red-figured. Elaborately decorated; on neck and shoulder, anthemion and pendant stripes; on the body, a female figure at an altar, another, seated, with a basket, and a third, standing, with wreath and dish of fruit; on the other side, a female figure, fully draped, seated, with a bowl in each hand, and a youth, standing, wrapped in a himation; under the handles, large anthemion scrolls. Apulian.

Height, $17\frac{1}{2}$ inches.

520 — *Amphora, from the Forman Collection*.

Described in the catalogue as follows:

“Amphora. (a) Round the body a continuous frieze of animals, two cocks confronted, between them a lotus pattern with spreading lotus buds; on each side a lion facing inwards and a similar group of cocks; above, on one side, (b) a panther, moving to right, head turned *en face*, between two sirens confronted. On reverse, (c) a deer browsing to right between two swans confronted, flapping wings; above, each side, strip of palmette (anthemions) and lotus. In field, throughout, rosettes. Attic-Chalcidean style.”

To the above there should be added a band of primitive Nicosthenes pattern (anthemions and lotus buds) about the neck, and, at bottom, sharp pointed rays. All the decoration is in black touched with purple and white slip.

Height, $11\frac{1}{4}$ inches.

521 — *Amphora, from the Forman Collection*.

Decoration described in the catalogue as follows:

“Departure scene. In centre, a hoplite to right (helmet, two spears, greaves, shield, device, an anchor, painted white, with loop handle). In background, beside him, an archer in Scythian dress, of whom only the head (turned to right) in Scythian cap, left arm and leg are seen. He wears an anaxyrides, spotted, and holds across his body to right, a battle-axe, and has a quiver hanging at waist. Beside him, in background, a large hound, to right, looking up and raising his left fore-leg. On left and right a woman in chiton and himation.

“The one on left pours wine from an oinochoe into a phiale held sloping

downwards in her left, her hair is looped up behind with a fillet. The other holds in left a sceptre and extends right [hand] downwards towards the hound. She has long hair and fillet."

"Dionysos and Thiasos. In centre, Ariadne (?) to right in chiton and himation, long hair, wreathed, holding beside her, in right, a vine with white bunches of grapes. Besides her in background, Dionysos, bearded and draped, holding up in left a large cantharus. On each side, a group of Seilenos crouching to right who has caught with both arms around the waist a mænad as she moves inwards with both arms raised with a gesture of surprise. Each mænad wears a sleeved chiton, the one on left has long hair and purple fillet, the other, who looks to right, has hair looped up with plain fillet. In field, vine branches."

To this somewhat involved but sufficiently detailed description it is necessary to add only that there is a band of Nicosthenes design about the neck, and rays and other decoration at bottom. The "seilenoi" are the customary satyrs which the artist has omitted to provide with tails. Their action is not quite accurately described. Red clay. Black-figured, with touches of white and purple. Fifth or late sixth century B.C. Slight repairs and restorations.

Height, 16 inches.

522 — *Tanagra Statuette.*

Venus, standing, holding up drapery with right arm. The statuette has been coated with white. Traces of blue on drapery. Hair brownish. Left arm broken.

Height, 8½ inches.

523 — *Tanagra Statuette.*

Female figure clad in peplos and chiton, standing, leaning backward. Has traces of white coating. Restored.

Height, 9¼ inches.

524 — *Bottle with Handle.*

At the back, plain lustrous black. In front, moulded in high relief, a young horseman with shield and cloak flying in the wind. Cloak blue; shield blue with red border; boots indicated by red lines.

Height, 5¼ inches.

525 — *Cup.*

Red ware. Decoration in relief, of festoons of ivy leaves and berries. Apulian.

Diameter, 5¼ inches.

526— *Tanagra Statuette.*

Eros; winged, booted and wrapped in a short mantle which he has drawn over his head to form a hood. White coated; touches of red on lips and boots.

Height, 6½ inches.

527— *Tanagra Statuette.*

Girl kneeling by a rock about to pick up a small object, perhaps a letter, which she has discovered lying on the ground near her. Whitened, traces of red and blue; the flowers in the hair were gilded.

Height, 6½ inches.

Ancient Greek, Egyptian and Other Glass

All glass, not otherwise designated, is of the character usually found in Greek tombs. See prefatory note, p. 1.

528 — *Small Bottle with Handle and Large Cup-shaped Mouth.*

Slightly greenish glass; handle darker green; white incrustation; fine violet and silvery iridescence.

529 — *Alabastron.*

Thick, greenish glass. Whitish incrustation. Pearly iridescence.

530 — *Bowl.*

Greenish glass. Very rich pearly and varicolored iridescence.

Diameter, 4 inches.

531 — *Deep Conical Cup.*

Clear glass, striated. Splendid blue, green and silvery iridescence.

Height, $4\frac{1}{4}$ inches.

532 — *Vase.*

Bulbous body, decorated with spirally disposed ribs in high relief, and, between them, drops of glass projecting from the surface. The neck has been added while the glass was molten, above a plate, closing the mouth of the vessel except for a small hole in the centre. Slight iridescence.

Height, $4\frac{1}{2}$ inches.

533 — *Unguentarium.*

Of the usual "candle-stick" shape but of uncommonly large diameter in proportion to its height. Large, rounded, conical body; concave foot; neck pinched in where it joins the body; flaring mouth. Clear glass, whitish incrustation, slight iridescence, decorated with three rings in relief of trailed brown glass about the neck.

Height, $6\frac{1}{4}$ inches.

534— *Vase.*

Conical body joined to flaring mouth by a band in relief; retreating at bottom to a short cylindrical foot. Greenish glass, darker at the foot. Varied purple, green and silvery iridescence.

Height, $4\frac{1}{2}$ inches.

535— *Deep Bowl.*

Rounded bottom, slightly flaring rim. Clear glass, with on one side a fine silvery and golden iridescence; on the other, pearly and violet.

Diameter, 4 inches.

536— *Small Vase.*

Small conical indentation in bottom. Decorated with vertical ribs in relief and two fine lines in relief about the neck. Thick, clear glass, mottled with a brownish discoloration. Very rich silvery iridescence.

Height, $3\frac{1}{2}$ inches.

537— *Vase.*

Neck tapering to small mouth; thick ring forming a foot. Greenish glass, speckled with varicolored iridescence.

Height, $8\frac{1}{2}$ inches.

538— *Small Deep Bowl.*

Flaring mouth. Foot formed of a series of drops making a sort of inverted coronal. Clear glass; varied greenish and purple iridescence.

Diameter, $3\frac{1}{2}$ inches.

539— *Vase.*

Conical foot, flaring rim. Body has four deep indentations. Rich silvery and olive green iridescence, with patches of white incrustation. Foot slightly damaged.

Height, $3\frac{3}{4}$ inches.

540— *Tall Jug with Handle.*

Six-sided, tapering towards conically indented bottom; rounded shoulder, tapering neck; ring of glass in relief about mouth; boldly curved handle terminating in a leaf shape against the shoulder. The panels of the body impressed with lozenges and chevrons in relief. Byzantine?

Height, $7\frac{1}{2}$ inches.

541 — *Phiale*.

Two filaments in relief about bowl; thick rim. Brown incrustation; pearly iridescence.

Diameter, $4\frac{3}{4}$ inches.

542 — *Tall Goblet*.

Annular foot and flaring mouth. Greenish glass; white incrustation; silvery and varied iridescence.

543 — *Bottle*.

Globular body, slightly indented at bottom, tall, elegantly tapering neck, moulding around mouth. Greenish glass; incrustation in patches, showing up fine silvery and emerald iridescence.

544 — *Small Bowl*.

Yellowish green glass; pearly and violet iridescence.

Diameter, $3\frac{1}{4}$ inches.

545 — *Bottle*.

Onion-shaped body, slightly ribbed; cylindrical neck; widely flaring mouth. Green glass; hard brown incrustation; violet and bluish iridescence.

546 — *Cover for a Large Jar (?)*.

With broad, flat flange, surface roughened apparently by an accident in the furnace. Patches of hard, gray incrustation. Extremely fine iridescence, showing all the colors of a peacock's feathers. Repaired.

Diameter, $4\frac{1}{2}$ inches.

547 — *Ampulla*.

Four-sided. Flat rim to mouth. Brown incrustation. Fine coppery, silvery and varied iridescence.

548 — *Unguentarium*.

Similar to No. 533, but without rings around neck. Body decorated with small indentations. Clear glass; white incrustation; pearly iridescence.

Height, $5\frac{3}{4}$ inches.

549 — *Elegant Pointed Perfume Bottle, with long Funnel-shaped Neck.*

Greenish glass; slight iridescence.

Height, 12 inches.

To be held in a small tripod.

550 — *Vase.*

Body has thin, rounded ribs in high relief. Thick, clear glass; iridescence of the utmost splendor, fiery copper, brilliant gold and silver, and pure and delicate tones of sapphire, hyacinth and emerald predominating.

Height, $3\frac{1}{4}$ inches.

551 — *Deep Cup.*

Slightly indented at bottom. Clear glass; white incrustation; extremely rich golden, silvery and green iridescence.

Height, $3\frac{3}{4}$ inches.

552 — *Vase.*

Conical foot; tall, club-shaped body; tall, slightly flaring neck. Clear glass, decorated with two thick rings of green glass about the neck, to the lower of which are attached two small handles prolonged into corrugated strips which extend down the sides of the vessel to the rounded bottom. Slight iridescence.

Height, $8\frac{1}{4}$ inches.

553 — *Vase.*

Depressed bulbous body with a row of small circular indentations; short cylindrical neck with a deep moulding about it at top, and flaring mouth. Earthy incrustation, speckled with varied iridescence.

Height, $4\frac{3}{4}$ inches.

554 — *Small Vase.*

Amphora-shaped, with flattened bottom and tall, incurved rim. Band of several fine filaments in relief and zigzag of trailed glass about body under the handles. Greenish glass, slight iridescence.

Height, 4 inches.

555 — *Bowl.*

Thick, flat rim. Ring forming foot. Greenish glass; brown incrustation; pearly and varicolored iridescence.

Diameter, $4\frac{3}{4}$ inches.

556—*Bottle with Very Tall Neck.*

Shaped somewhat like a Persian rose-water sprinkler. Brown incrustation and silvery iridescence on upper part of neck, varicolored iridescence on remainder of neck and body.

Height, 13 inches.

557—*Deep Cup.*

Slight indentation at bottom. Clear, crystal glass; brilliant silvery iridescence.

Height, $3\frac{1}{2}$ inches.

558—*Vase.*

Large, funnel-shaped neck; thick rim. Clear glass; splendid violet, green and silvery iridescence.

Height, 5 inches.

559—*Unguentarium.*

Club-shaped. Dark incrustation. Patches of velvety copper and dull yellow iridescence.

Height, $5\frac{3}{4}$ inches.

560—*Small Bowl.*

Dark incrustation with pearly and green iridescence.

Diameter, 3 inches.

561—*Small Bottle-shaped Vase.*

Fine spiral flutings on body; deep conical bottom; thick, flat rim around mouth; short cylindrical neck. Fine, silvery iridescence, varied with tints of copper, gold and green.

Height, $3\frac{1}{4}$ inches.

562—*Amphora.*

Wide mouthed. Clear glass; handles dark blue. Ring and zigzag band of light greenish blue about body. Slight iridescence.

Height, 4 inches.

563—*Vase.*

Slight indentation at bottom; club-shaped body; slightly flaring neck. Clear glass; white incrustation; delicate pearly and varicolored iridescence.

Height, $5\frac{1}{2}$ inches.

564— *Bottle.*

Indented bottom; flattened body; tall neck, flaring at top. Clear glass; patches of dark grey incrustation; pearly iridescence.

Height, $6\frac{1}{2}$ inches.

565— *Jug.*

Broad flattened handle; ribbed; flat bottom. Clear glass; bluish pearly iridescence.

Height, $4\frac{1}{2}$ inches.

566— *Vase.*

Nearly globular body, concave at bottom; thick, upturned rim. Greenish glass; slight iridescence.

Height, $4\frac{1}{4}$ inches.

567— *Small Ewer.*

Clear glass; green and violet iridescence.

Height, $4\frac{1}{4}$ inches.

568— *Bowl.*

Thick amber glass.

Diameter, $4\frac{1}{2}$ inches.

569— *Vase.*

Ribbed, cylindrical body indented at bottom; neck nearly as large as the body, pinched in at juncture, with deep moulding under flaring mouth. Clear glass; earthy incrustation; greenish and pearly iridescence.

570— *Large Ovoid Vase with Trumpet-shaped Neck.*

Clear glass; brownish incrustation; richly varied iridescence.

Height, 8 inches.

571— *Phiale.*

Ribbed. Thick, greenish glass; silvery and varicolored iridescence inside.

Diameter, 5 inches.

572— *Bottle.*

Club-shaped body, slightly indented at bottom; tall, tapering neck. Rich emerald and purple iridescence.

Height, 8 inches.

573 — *Two Small Bowls.*

The larger has white and brownish incrustation; green and silvery iridescence; the smaller varied coppery, green, blue and silvery iridescence.

Two pieces.

574 — *Bottle-shaped Vase.*

Nearly globular body with widely separated ribs in relief, slightly indented at bottom; wide, short neck and wide mouth with upturned rim. Clear glass, slight iridescence.

Height, $4\frac{3}{4}$ inches.

575 — *Two Small Unguent Pots.*

The larger of clear glass with greenish iridescence; the smaller with rich silvery and green iridescence.

Two pieces.

576 — *Deep Cup.*

Bluish glass; pearly iridescence.

Height, $3\frac{3}{4}$ inches.

577 — *Small Vase and Small Bowl.*

The vase club-shaped with flaring mouth; white incrustation, charming bluish iridescence toned with green and violet; the bowl, thick greenish glass with foot and projecting rim; green and pearly iridescence.

Two pieces.

578 — *Vase.*

Depressed globular body, with deep moulding under flaring mouth, from which to the shoulder proceed two curved handles; a band of trailed glass, zigzag fashion about the body under the handles. Clear glass; silvery iridescence.

Height, $3\frac{3}{4}$ inches.

579 — *Small Bowl.*

Projecting mouldings near bottom and at foot. Deep blue glass; gray incrustation; fine violet, blue and green iridescence.

Diameter, $3\frac{3}{4}$ inches.

580 — *Bottle.*

Nearly globular body indented at bottom; slightly flaring neck with shallow, spirally arranged flutings. Clear glass; brownish incrustation; varied iridescence.

Height, 7 inches.

581 — *Two Small Perfume Bottles.*

The larger has brown incrustation and silvery iridescence ; the smaller, of amber glass, has a finely varied silvery and green iridescence.

Two pieces.

582 — *Two Small Vases.*

The larger, indented body and bottom; thick, upturned rim. Greenish glass; yellowish incrustation; slight iridescence. The other, club-shaped; clear glass, purplish incrustation, greenish iridescence.

Two pieces.

583 — *Tall Cup and Small Bottle.*

Cup, funnel-shaped with flaring rim, tapering towards indented bottom. Clear glass, slight iridescence. Bottle, with two handles, thick greenish glass, slight iridescence.

Two pieces.

584 — *Small Amphora of Egyptian Glass, provided with Silver Tripod.*

Opaque white and bluish gray glass, disposed in horizontal bands on neck and bottom; in vertical stripes of scale pattern on body.

Height, with tripod, 6½ inches.

All such glass was formerly called Phœnician, but the quantity of it found in recent years in ancient Egyptian tombs proves that much, if not most of it, must be Egyptian.

585 — *Ampulla.*

Ribbed body; deep moulding about neck. Splendid silvery and purple iridescence.

586 — *Ampulla.*

Fluted body and cylindrical neck. Green glass; dark incrustation, spotted with rich green, golden and coppery iridescence.

587 — *Small Unguentarium.*

Extremely rich iridescence, completely clothing the object with colors like those of a pigeon's neck, blue shot with purple, green, violet and silver.

588 — *Phiale*.

Tall rim; ribbed at bottom. Greenish glass; brown incrustation; pearly iridescence.

Diameter, $4\frac{1}{4}$ inches.

589 — *Deep Cup*.

Flat, slightly indented foot; several incised lines about mouth. Completely covered with a beautiful silvery iridescence.

Height, $3\frac{3}{4}$ inches.

590 — *Phiale*.

Thick rim; two incised lines about body. Thick, greenish glass; gray incrustation; greenish and pearly iridescence.

591 — *Curious and Elegant Perfume Vase*.

With three handles for suspension prolonged into waving strips running down the tapering body. Yellowish glass; white incrustation; purple and blue iridescence.

Height, $7\frac{3}{4}$ inches.

592 — *Bottle*.

Club-shaped, with large, cylindrical neck, deeply pinched where it joins the body. Decorated with a row of small indentations about the top of the body and several bands about the neck. Fine amber glass; effective patches of violet, green, blue and silvery iridescence.

Height, $6\frac{1}{2}$ inches.

593 — *Bowl*.

Flat rim and ring forming foot. Greenish glass; patches of dark brown and white incrustation, covered, inside and out, with splendid silvery and pearly iridescence.

Diameter, $4\frac{1}{2}$ inches.

594 — *Small Bottle*.

Flattened body, indented foot, tall, tapering neck, with two small handles at junction with the body. The glass, deeply pitted and striated, is entirely covered with a very rich silvery iridescence, so that it looks, in some lights, like a mass of phosphorescent foam.

Height, $4\frac{3}{4}$ inches.

595 — *Phiale*.

Ribbed spirally. Thick, olive-green glass; whitish incrustation; brilliant green iridescence.

Diameter, 5 inches.

596 — *Unguentarium*.

Club-shaped body, cylindrical neck, ring around mouth. Completely covered with fine emerald and silvery iridescence.

Height, 5¾ inches.

597 — *Bottle*.

Flattened body; tall, tapering neck, like that of a Persian rose-water sprinkler. Greenish glass; patches of dark brown incrustation; silvery and blue iridescence.

Height, 9 inches.

598 — *ANNULAR BOTTLE WITH TALL, SLENDER NECK
AND TWO SMALL S-SHAPED HANDLES, OF
ANCIENT EGYPTIAN GLASS.*

This is one of the most beautiful specimens of the ancient Egyptian glass-blower's art in existence. It is of opaque glass in alternate waved bands white and dark blue which form an elegant rosette around the base of the neck and at the foot, a scale pattern over the remainder of the body. The blue has now almost entirely disappeared under a varied and splendid iridescence, and the object appears, in some lights, to be composed of rubies, emeralds and topazes set in silver. The base is slightly indented and is provided with four small drops of glass which serve as feet.

Bottles of this shape, in faïence, are believed to belong to the twenty-sixth dynasty; but the excellence of the workmanship and the beauty of the form point to the eighteenth dynasty as that in which this was produced.

Mediaeval "Arab" Glass

599 — ENAMELLED GLASS MOSQUE GLOBE FROM THE HENRY G. MARQUAND COLLECTION.

But six of these enamelled glass globes are known to be in existence, of which three are in the *Musée National de l'Art Arabe* at Cairo, one in the British Museum, and one was in the collection of the late Major Meyers, from which has come the splendid old Indian narghiles and other work in silver inlaid metal now in the present collection.

The globe is described as follows in the catalogue of the Marquand collection, No. 945:

"Clear, slightly greenish glass, with a broad band of enamelled inscription about the middle in gold, outlined in red, interrupted by four circles in gold, barred across with thick red enamel, leaving lozenge-shaped reserves, with borders of arabesque above and below. The inscription reads "One of those made by [for] the great, the exalted, El Naki, El Arjawan [honorific titles]; the glory be to God." Egyptian. Thirteenth century.

The lozenge reserved on a horizontal bar is an ancient Egyptian heraldic device, like the dagger, the crescent and the cup. It is found on fragments of pottery from the Fostat mounds (old Cairo), now in the British Museum, and was in use during the thirteenth century A.D. From the character of the decoration, the globe should be assigned to the early part of that period."

To this it is proper to add that the same symbol appears on the smaller egg-shaped globe formerly in the Meyers Collection and on a lamp in the South Kensington Museum, and another lamp figured by Rogers Bey in his "*Le Blazon chez les Princes Musulmans de l'Egypte et de la Syrie.*" These appear to belong to the early part of the fourteenth century. The devices were not hereditary, but rather typical of the bearer's position at court. The two lamps just mentioned were given by the Amir Akbugha, whose



mosque at Cairo was built 1338-1340 A.D. Herr Schmoranz gives reasons (not quite convincing) for believing that these lamps were made in Syria. It is pretended that the use of armorial bearings was not known in Persia at the time; but similar badges appear on old Persian copper vessels in this collection.

The globes were used to collect the bronze or silver chains by which the lamps were suspended from the pointed arches, as is shown in many prayer rugs, tombstones and in miniatures. Enamelled glass was not much used for the purpose, faience globes, of which there are fine examples in the present collection, frequently taking their place. As they were always rare, their present rarity, compared with the lamps, of which about 140 are extant, may be understood.

600—FOURTEENTH CENTURY ENAMELLED GLASS MOSQUE LAMP, FROM THE CHARLES A. DANA COLLECTION.

The graceful and characteristic form of these *Kandil Kalawuni*, as they were called in old Cairo, from the great Sultan Kalawun, who was supposed to have invented them, was known in Rome from the first centuries of the Christian era, as is shown by an example in the Museo Cristiano of the Vatican. But this is without enamelled ornamentation. In fact, the oldest enamelled lamps existing belong to the reigns of Kalawun's son and grandson in the latter half of the thirteenth century. By that time, the art of enamelling on glass was thoroughly understood; it was brought to perfection in the ensuing century, and then, suddenly, came to an end, owing, it is believed, to the destruction wrought by that most terrible of Mongol conquerors, Timur Leng.



Strictly speaking, these beautiful objects were not lamps but lamp-shades. The vessel which contained the oil and wick (see the example from Kutahia) was suspended within by metal hooks. The decoration was not intended to be seen only by the transmitted light of the lamp itself, but more by the reflected light of the numerous lamps about it, which hung from the vaulted ceiling as thick, it must have

seemed, as the stars in heaven. The light within showed the pious inscriptions dark against the transparent, greenish glass; the universal light without was reflected from their gold and colored enamels, giving glory to God as the Light of Heaven and Earth.

The glass is thick, of a horny texture, slightly greenish in color. The conical body receding to a hollow foot and narrowing to a funnel-shaped neck, bears six handles, set on the upper part, to which were attached the chains by which the lamp was suspended. The decoration is shared among several broad and narrow zones, of which the broadest on the upper surface of the body contains in blue and amber, an inscription cleverly accommodated to the glass handles. The zone on the neck is broken by three medallions, the spaces between which bear in letters of blue and gold, the words "The lamp belongs to the Mosque, and the Mosque to God, the Light of Heaven and Earth." The inscriptions on the medallions relate to the Sultan Abusaid, and contain prayers for his victory. On the under surface of the body is a decoration of triangles filled with flowers in pale red and blue on a ground of pearly white, formerly gilt. The foot repeats in part the ornamentation of the body. The enamels are rich and heavy, and most of the surface, apart from them, was originally gilded.

Sultan Malik Zahir Abu Said, better known as Sultan Barkūk, reigned from A.D 1382 to 1399. He was an art-loving prince with a special affection for enamelled glass-work, as the numerous mosque-lamps and fragments found in his town mosque, at Cairo, the Barkūkiya, built 1386, testify. Thirteen enamelled lamps and several fragments bearing his name are in the Musée National de l'Art Arabe, at Cairo.*

As already stated, Herr Schmoranz, who must be acknowledged the principal authority on the subject, is of the opinion that the Cairo mosque lamps were made in Syria, mostly by Persian artists. Damascus was captured and destroyed by Tamurlane (Timur Leng) in 1402. This, consequently, would be among the latest and most perfect products of the Syrian glass works.

" *Old Oriental gilt and enamelled glass vessels."

Antique Bronzes; Antique and Other Carvings in Marble, Ivory, Alabaster, Etc.

601 — *Head of a Man.*

He wears a full beard and flowing hair. Marble. Roman.

602 — *Head of Minerva.*

Wearing a helmet. Marble. The hole in the crown of the helmet is for the insertion of a crest in bronze. Roman.

603 — *Head of Judas.*

Marble relief, framed. Signed XRS, probably modern French.

Height, with frame, 25 inches.

604 — *Female Head.*

Wearing a peculiar head-dress. Marble. Pedestal of variegated marble. Archaic Greek.

Height, with pedestal, 18 inches.

605 — *Relief: The Muses.*

An oblong slab of fine, close-grained marble, carved in high relief with figures of the Muses. Erato, with a lyre, stands in the centre, by an altar with a figure of Eros. Among the other figures, Thalia may be distinguished by the comic mask which she carries in her hand, Urania by her globe and compass, Terpsichore by her dancing pose, etc. Two of the nine are missing. The slab is incomplete to the left, otherwise very well preserved. The workmanship is refined and careful, of the Ptolemaic period. Greek. Framed in red velvet.

Length, 38 inches; height, 16 inches.

606 — *Head of a Man.*

Bronze.

607 — *Head of a Negro.*

Basalt. The back of the head has been cut away to set against a wall or plinth.
Height, 11½ inches.

608 — *An Athlete.*

Bronze. Mounted on marble base. Fine green patina.
Height, 10½ inches.

609 — *Door Knocker.*

Bronze figure of Cybele with lions, with scrolls and shell at base. Italian Renaissance.
Height, 12 inches.

610 — *Dancing Satyr.*

Bronze. Rich green patina. Hard wood pedestal.
Height, with pedestal, 8¾ inches.

611 — *Figure of Time.*

Bronze. With scythe, reclining on ground and pointing forward. Fine brown patina.
Length, 8 inches.

612 — *Goddess of Abundance, with Cornucopia.*

Bronze. Part of a small table fountain. The goddess stands upon a round pedestal ornamented with a lion's head. The frog between her feet is a symbol of water. The lion's mouth and the breasts of the goddess are pierced and the pedestal contains part of the tube which conveyed the liquid—water or wine—to them. Italian Renaissance.
Height, including wooden pedestal, 18 inches.

613 — *Life-size Bust of Bearded Man.*

Signed B. Moulin. Cast by Casse at Delpy, 1880.
Height, 23½ inches.

614 — *Barye Bronze.*

Bear attacked by dogs. Fine patina.
Height, 14 inches.

615 — *Barye Bronze.*

Rearing horse attacked by lion. Fine green patina.
Height, 16 inches.

616—*Head of a Merovingian King.*

With curling hair and beard, wearing a gilded crown. Mounted on a mahogany base. Reproduction.

Height, 15 inches.

617—*Bust of a Niobid.*

Holding out both arms. One hand and one finger of the other hand missing. Mounted on a marble base. Reproduction.

Height, with base, 28 inches.

618—*Bust of a Roman Emperor.*

Head bronze. Drapery black marble, clouded and veined with white.

Height, 15 inches.

619—*Seated Figure of the Egyptian Goddess Pasht.*

Bronze. Lion-headed; eyes inlaid with gold and traces of gilding elsewhere. Fine green patina.

The goddess is seated on a tall plinth which is decorated on the sides with a scale pattern incised, and on the back with a bouquet of lotus flowers. The left hand is pierced to hold an ankh, sistrum or other emblem. Ancient Egyptian.

Height of bronze only, 22 inches.

620—*Statuette of the Infant Horus.*

Seated on a lotus, wearing the crown of Lower Egypt. Mounted on a porphyry globe and marble pedestal. Greek, or Graeco-Egyptian of the Ptolemaic period?

Height, with mount, 10½ inches.

621—*Ivory Statuette of an Apostle.*

Carved from the end of a tusk. The robe painted with flowers; hair colored black. Arms missing. Spanish.

Height, 11¼ inches.

622—*Ivory Statuette: St. John the Baptist.*

Hair and beard tinted black; sheepskin garment brown; girdle red. Spanish.

Height, 10 inches.

623—*Ivory Statuette: Child Christ, Preaching.*

Drapery and hair bear traces of gilding; the head pierced to hold a nimbus in gilt metal. Modern wooden pedestal. Spanish. Hands and feet damaged.

Height, 11 inches.

624— *Ivory Statuette: St. Michael, the Archangel.*

In Roman military costume. Hair stained black; armor touched with gold.
One arm and both wings missing. Spanish.

Height, $9\frac{3}{4}$ inches.

625— *Two Carved Ivory Mounts from a Pastoral Staff.*

One has figures in high relief of a king and a queen under a battlemented canopy.
The other two female figures with an infant. Spanish. Mounted on mahogany plaques.

Two pieces.

626— *Ivory Figure of Christ from a Crucifix.*

Hair and beard stained brown; the crown of thorns black, the wounds red.
Hands, feet and lips pierced with holes for the nails which held the figure to the cross, and slightly damaged. Spanish.

Height, $24\frac{1}{2}$ inches.

627— *Two Ivory Pitongs.*

Elaborately carved with hermit and tame deer under pine branches, and Buddhist saint, performing a miracle. Carved wood stand. Japanese.

Height, with stand, $9\frac{1}{2}$ inches.

Two pieces.

628— *Chalice, with Cover.*

Copper repoussé and heavily gilt. Decorated in rococo style with escutcheons and cartouches enclosing flowers. Italian.

Height, $12\frac{3}{4}$ inches.

629— *Processional Cross.*

Gilt bronze. The sheath to receive the staff bears a globe with projecting cabochons set with enamels, heads of saints and apostles in white and colors on a blue ground. The cross is floriated, bearing figures of the Evangelists and of Christ, in relief, applied. The reverse has a group of the Madonna and child under a canopy, in relief, applied. Italian, about A.D. 1500.

Height, with stand, 26 inches.

630— *Cross, of Carved Rock Crystal.*

Gilded copper mounts, pierced and chased.

Height, $20\frac{1}{2}$ inches.

Persian Musical Instruments, Lacquers, etc.

631 — *Persian Bulgarie.*

Very handsomely decorated in geometrical mosaic pattern of rare woods, ivory and metal.

Length, 26 inches.

632 — *Persian Kemenche.*

Geometrical mosaic inlay of rare wood, ivory and metal.

633 — *Persian Santar.*

Geometrical mosaic inlay of rare woods, ivory and metal.

634 — *Persian Tambour.*

Geometrical mosaic inlay of rare woods, ivory and metal, with inscription inlaid in ivory on a ground of black lacquer.

635 — *Persian Drum.*

636 — *Persian Flageolet.*

Decorated with rose-trees and nightingales in colored lacquers.

637 — *Persian Bulgarie.*

Handsomely decorated in gold and colored lacquers with a pattern of roses and interlacing ribbons, and, around the body, a broad band of silver lacquer with female figures, dancing.

638 — *Persian Kemenche.*

Decorated in gold and colored lacquers with roses and interlacing ribbons. An inscription around the body.

639—*Persian Daphe or Large Tambourine.*

Decorated in gold and colored lacquers with a similar rose and ribbon pattern.

640—*Persian Santar.*

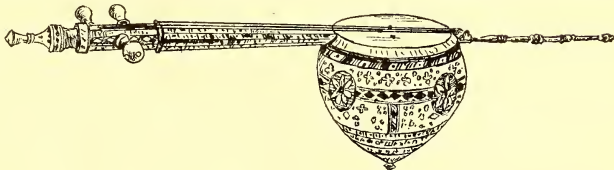
Decorated in gold and colored lacquers, like the foregoing.

641—*Persian Tambour.*

Decorated in gold and colored lacquers with rose and ribbon pattern and female musicians playing bulgarie, daphe and castanets.

642—*Persian Kemenche.*

Mosaic decoration of ivory and mother-of-pearl set in lacquers.



643—*Persian Santar.*

Decoration similar to the foregoing.

644—*Persian Santar.*

Painted with festoons and borders of flowers, in painted wooden box, bearing, inside of cover, an old French (eighteenth century) copper-plate engraving of children at play.

645—*Persian Pencase.*

Ivory and gold lacquer; interior of tray, turquoise and gold.

Length, 12½ inches.

646—*Persian Pencase.*

Bird's eye nape, lacquered in medallions in gold, with roses, etc., in natural colors. Contains chased brass ink-bottle with cover inlaid with mother-of-pearl.

Length, 14 inches.

647—*Persian Pencase.*

Gold lacquer with flowers and birds in colored lacquers; the bottom, turquoise and gold; tray, ivory and gold.

Length, 11½ inches.

648— *Large Lacquered Box.*

Decorated, on a ground of red and gold lacquer, with oblong medallions in turquoise and gold, containing bouquets of jonquils, hyacinths, roses and other flowers, alternating with figure subjects—dancers, musicians, fan-bearers, ladies conversing, etc. The decoration is continued on all sides of the box in a great variety of subjects, such as cavaliers on horseback, ladies with pet gazelles, and bouquets of carnations and poppies. The interior is lacquered red and yellow.

Length, 32 inches; width, 16 inches.

649— *Reading Stand.*

Hard wood inlaid in pearl and ivory in crescent and star and geometrical designs.

650— *Reading Stand.*

Geometrical mosaic design of ivory and rare woods inlaid in lacquer.

651— *Pair of Knollem (Pattens).*

Inlaid in geometrical mosaic patterns in mother-of-pearl. Straps of silver embroidery.

652— *Narghile.*

Complete example of the Persian water-pipe. Metal base inlaid with silver; bowl decorated in a minute floral pattern in gold and colors and with oval medallions bearing female heads in enamel.

Height, 34 inches.

Extraordinary Hispano-Moresque and Persian Lustred Wares

No branch of ceramic art has more ardent devotees than that of lustred wares. The lustred tiles, dishes and vases of Persia, Italy and Moorish Spain are the pride of famous collections. Painters like Fortuny have gloried in their possession, and writers ordinarily dull have risen to enthusiasm in describing them. Yet, as far at least, as regards Persian lustre, one of their chief merits has been overlooked. The method requires a rapid and a sure touch, and not even the vase-painters of ancient Greece or those of China can show a more graceful and sympathetic line, a finer sense of the possibilities of color "spotting" than the early Persian decorators in lustre. The Persian practice of the brush stands midway between the more correct draughtsmanship of the Greek and the more picturesque brush-play that makes half the charm of good Chinese blue and white. The Spanish-Moorish work in lustre, though as bold, is less skilful; the Italian potters employed lustre only for backgrounds or for filling in spaces outlined in blue or other color. The Persian work is more significant than the latter, has more of the decorative quality than the former. And it possesses a grace, a suavity, a variety which are peculiar to the arts of Iran.

So far, Persian lustre satisfies the reason, and then, with a flash of colored light, it awakens the imagination and sets sober Christian gentlemen dreaming of the Prophet's paradise, and Houris in jewel-bespangled garments disporting themselves "in an atmosphere of opalescent luminosity." The change from definiteness to vague but glorious color may, indeed, be compared with the play of logic and enthusiasm, of fancy and the senses which has charmed the world in the quatrains of Omar the tent-maker. Lustre may be said to be the fitting expression in art of the reveries of the Sufi mystic, that Eastern descendant of the Neo-Platonists.

There is little doubt that it was invented in Persia. Examples dating possibly from the ninth century have been found in places as wide apart as Fostat (old Cairo), Susa, and Brahminabad in India. References by Arab and Persian travellers show that lustred wares were made at Cairo in the eleventh century, and at Malaga in

Spain in the fourteenth. Persian lusted tiles not infrequently bear dates of the thirteenth and fourteenth centuries. After this, there appears to have been a decline, followed by a notable revival of the art in the days of Shah Abbas.

From Persia, lustre was carried to the banks of the Indus in the one direction and the Guadalquivir in the other. Persian flowers and Persian decorative *motifs* appear on the Spanish-Moorish potteries, which, however, developed under Gothic and Christian influences a very characteristic and effective style. The soft paste, frequently modelled in relief, and the pitted and uneven glaze create numerous little irregularities of surface which show to the greatest advantage the qualities of the lustre, and the boldness of the decorative designs knows no bounds. Nowhere will one find bolder or happier designs than those of the plate with the bull and that with the swan, or the albarello with blue vine leaves or the vase with heart-shaped leaves in blue and lustre in this collection. The expulsion of the Moors from Spain drove their potters, it is believed, first to the Balearic Islands and then to Italy. This theory is supported by the fact that many pieces of genuine Hispano-Moresque have been found in Italy.

653—*Plate.*

Slight umbilicus in centre; very broad, flaring border, slightly recurved.

Decorated with a scale pattern and a band of simulated inscription in copper lustre. On the reverse, a spiral line. Repaired.

Diameter, $9\frac{1}{2}$ inches.

654—*Large Bowl.*

Thickened rim. Decoration, a bird among flowers in copper lustre with varied purple and golden reflection. Border of chain pattern. Ancient repairs.

Diameter, $13\frac{1}{2}$ inches.

655—*Plate.*

Slight umbilicus in centre; broad, recurved border. Decoration, in leaves and flowers in lustre, with a fine silvery iridescence. On the reverse, a spiral.

Diameter, 13 inches.

656—*Plate.*

Umbilicus in centre, with flower reserved; flaring border. Rich decoration in compartments with floral arabesques, separated by bands striped diagonally with straight and zigzag lines alternating. On the reverse, circles and rude floral designs. Brown lustre with coppery and silvery reflections. Repaired.

Diameter, 16 inches.

657—*Deep Plate.*

Umbilicus in centre. Decoration, vines in reddish brown lustre, with coppery reflections. On the reverse, scattered leaves. Repaired.

Diameter, 15 inches.

658—*Deep Plate.*

Decoration, a stork among flowers and leaves, with arabesque scrolls reserved on the lustred ground. Rich, reddish coppery lustre, with varied purple and green reflections. Reverse, a spiral.

Diameter, 13 inches.

659—*Large Platter.*

Slight umbilicus in centre; deep flaring border. Decoration, scattered herbs and flowers interspersed with lozenges in brownish lustre with fine blue purple reflections. Reverse, rude floral ornament.

Diameter, 17 inches.

660—*Deep Plate.*

Umbilicus in centre, with flower reserved on the lustred ground. Decoration, wedge-shaped compartments, filled with large conventional flowers, separated by bands striped alternately with straight and zigzag lines. Copper lustre. Fine blue and silvery reflections. Reverse, rude floral ornamentation.

Diameter, 15½ inches.

661—*Deep Plate.*

Umbilicus in centre; flaring rim. Decoration, a bull and crested bird in a field filled with large conventional flower scrolls. Copper lustre, uncommonly fine golden, purple and blue reflections. Reverse, rude floral designs.

Diameter, 15½ inches.

662—*Dish or Tray.*

With nearly upright sides, flat bottom and truncated umbilicus, bearing a design of a cock in lustre. Decoration: the nearly vertical side has the cypress and palmette design and is spirally indented with a leaf design filled in with varied decoration in lustre, and several borders of small flowers and leaves. Copper lustre with very rich purple and silver reflections. Reverse, rude floral decorations. Valencia.

Diameter, 15 inches.

663— *Shallow Plate.*

Umbilicus in centre; broad, slightly flaring border. Decoration: in the centre, a dotted band with herbaceous plants on either side; in the border, large closed flowers and scroll leaves. Brown lustre, very fine silvery and golden reflections. The border bears two stripes of green glaze and the reverse several similar stripes. Repaired; slight, obvious restoration.

Diameter, 15 inches.

664— *Albarello.*

Whitish glaze; decoration of scrolls and vine-leaves in brown lustre, with fine purple reflections.

Height, 11 inches.

665— *Albarello.*

Whitish glaze. Decoration: around the neck, a band of interlacing zigzags in blue and lustre; on the body, two large zones of herbaceous plants in blue and lustre and scrolls of foliage in lustre only; the lower one reversed. Lustre pale brown, with delicate blue, purplish and silvery reflections. Valencia.

Height, 11 inches.

666— *Pair of Small Albarellos.*

Decoration in three bands of vine design separated by broad stripes of lustre which gives coppery and purple reflections.

Height, 6 inches.

Two pieces.

667— *Very Rare Four-Handled Vase.*

Bulbous body; short, cylindrical neck. Decoration: on the body, large heart-shaped leaves in blue and lustre and sprays of herbage in the lustre only; on the neck, a band of arabesque ornament between two broad stripes of lustre interrupted by shield-shaped reserves outlined in blue and lustre about the insertions of the handles. The interior of the neck has vertical stripes of lustre. Brownish copper lustre, with purple and silver reflections. Repaired.

Height, 9 inches.

668— *Dish or Tray.*

In shape similar to No. 662. The umbilicus bears a five-petalled flower in lustre, with small sprays between the petals, and is outlined with blue and bordered with eight compartments divided by broad lines of lustre and filled with small flower sprays. An outer border bears a simulated inscription in blue. The nearly vertical side has a band of small flower sprays with a line of blue at top, and around the rim a band of simulated inscription and a border of leaf decoration in relief, filled in alternately, with plain lustre and small flowers. Copper lustre, with purple and blue reflections.

Diameter, 16 inches.

669— *Plate.*

Decoration, a swan in blue and lustre on a field of flower and leaf sprays in lustre only with cypresses in blue and lustre. Pale brown lustre with fine silvery and golden reflections. Reverse, rude flower and leaf decoration.

Diameter, 15½ inches.

670— *Deep Plate.*

Truncated umbilicus in centre and slightly flaring rim. The umbilicus bears shield with a running hare; the bottom of the plate a cross, the arms outlined with broad strokes of lustre filled in with floral sprays laid upon a band of small floral decoration and another of simulated inscription. The border of the plate is spirally decorated in relief in numerous compartments filled in with plain lustre, dots, and floral scrolls, and edged lines of blue. Rich, brownish copper lustre, with splendid silvery reflections. Reverse, rude flower and leaf decoration.

Diameter, 25 inches.

671— *Plate.*

Truncated umbilicus in centre; slightly flaring border. The umbilicus has two circles in blue. At the bottom, a border of small floral decoration and abbreviated inscriptions, with spirally arranged flutings into which the lustre has flowed; further decorated with fine circles of small trefoils reserved, making altogether a very rich and refined decoration. The outer border, in blue, bears a readable Latin inscription, "[In pr]incipio erat verbum," being the first words of the Gospel according to St. John, abbreviated and repeated around the rim. Valencia, fifteenth century.

Diameter, 16 inches.

Under Christian rule, St. John became the patron saint of Valencia, and the earliest plates frequently bear inscriptions like the above, or his symbol, the eagle. Later, the inscriptions became altogether unreadable, because of their being copied and recopied by Moorish workmen, to whom they were only meaningless ornamentation.

672—*Plate.*

Slightly convex centre; border nearly in the one curve with the bottom of the plate. Decoration, on a general ground of small floral sprays in lustre, in the centre, a shield bearing a floriated cross and four stars in lustre; for the rest, the plate is divided by blue lines into eleven wedge-shaped compartments filled with sprays of flowers and leaves in blue which form a narrow border around the rim. The reverse has foliated scrolls and circles in blue and lustre. Repaired. Brownish lustre with fine golden reflections.

Diameter, 15 inches.

One of the finest examples in existence of old fifteenth century Valencia ware.



673—*Bottle.*

Flattened bulbous body; metal mounted mouth. Faïence. Lapis-lazuli glaze with floral decoration in black, originally lustred. Persian. Seventeenth century.

Height, $4\frac{1}{2}$ inches.

Lustre is in all cases a surface decoration, only slightly fired, and hence is easily worn away in cleaning, etc. From this piece it has almost entirely disappeared, though it is later in date than most of the Hispano-Moresque pieces.

674—*Deep Plate.*

Decoration: on the exterior, a band of floral arabesque on brilliant white glaze. On the interior, trees and flowers with a border of chain pattern. Pale brown lustre with fine crimson, blue and silvery iridescence. Persian. Sixteenth century.

Diameter, $8\frac{1}{4}$ inches.

675—*Tile.*

Decoration, a large floral scroll in lustre on a brilliant white glaze; in the border a Persian inscription between lines of blue. The blue has run into the glaze. Brown lustre, crimson and purple reflections. Fractured. Persian. Fourteenth century.

6½ inches square.

676—*Bottle.*

Decoration of irises and other flowers and sprays of leaves, with a broad band about the neck, of rich brown lustre with fine crimson, blue and golden reflections. White, vitreous glaze. Persian.

Height, 4½ inches.

677—*Star Tile.*

Border of inscriptions in lustre between lines of blue. Centre, brown lustre with floral arabesques reserved in the white ground and outlined in blue, with touches of turquoise. Fine silvery reflections. Persian. Fourteenth century.

Diameter, 9¼ inches.

678—*Deep Plate.*

Decoration: on the exterior a band of arabesque compartments with flowers; on the interior crocuses in bloom and other flowers, with a border of chain pattern. Brown lustre; rich crimson and green reflections. Persian.

Diameter, 8½ pieces.

679—*Star Tile.*

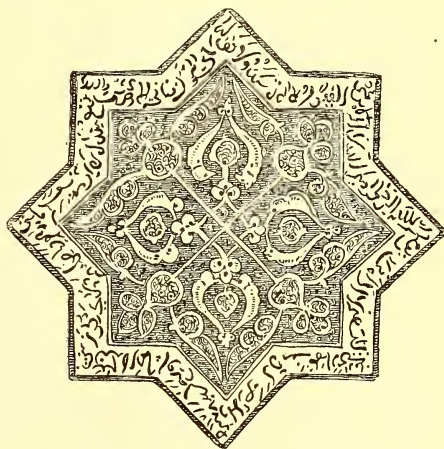
Border of inscriptions reserved on blue. Centre, large arabesque rosettes reserved in the white glaze on a ground of brown lustre with silvery reflections. Persian. Fourteenth century.

Diameter, 8¼ inches.

680—*Large Star Tile. Framed.*

Border of inscriptions in lustre. Centre, a rosette formed of four "trees of life," and arabesque reserved in the white glaze on a ground of brown lustre with rich emerald, crimson and blue reflections. Repaired. In a circular frame of black wood. Persian. Early fourteenth century.

Diameter of tile, 12 inches.



681—*Star Tile. Framed.*

Border of inscriptions reserved on blue. Centre, flowers in relief and reserved in the white glaze from a ground of brown lustre with uncommonly fine silvery reflections. Persian. Thirteenth century.

Diameter of tile, $8\frac{1}{2}$ inches.

682—*Star Tile. Framed.*

Border of inscriptions reserved on blue. Centre, a kingfisher among flowers in relief and reserved in the white glaze on ground of pale brown lustre with silvery reflections. Persian. Thirteenth century.

Diameter of tile, 8 inches.

683—*Bottle.*

Flattened globular body, funnel-shaped mouth; lapis-lazuli glaze with sprays of large leaves and small flowers on body, two bands of chain design on neck in black lustre with pale crimson and silvery reflections. Persian. Sixteenth or seventeenth century.

Height, 5 inches.

684—*Bowl.*

White glaze. Decoration: on exterior a band of leaf sprays. On interior an arabesque rosette with a border of running vine design in brown lustre with rich crimson, silvery and golden reflections. Persian. Slight repair.

Diameter, $5\frac{1}{2}$ inches.

685—*Bowl.*

White glaze. Decoration, on exterior, a band of leaf sprays; on interior, a tree in centre, with border of arabesques and outer border of chain pattern. Rich brown lustre with fine silvery and crimson reflections. Persian.

Diameter, $7\frac{1}{4}$ inches.

686—*Surahé.*

Pale lapis-lazuli glaze. Decoration represents a garden with willow trees and rose bushes. Borders of arabesques and two bands of lustre about the neck. Black lustre, with golden and silvery reflections. Silver screw top repoussé and chased. Persian. Sixteenth century.

Height, $12\frac{1}{2}$ inches.

Ancient Glazed "Babylonian" Pottery

687—Jar.

Tall baluster-shaped, with deeply indented base. Brownish frit; vitreous glaze not covering the foot and forming glassy drops at the bottom. Decoration, several lines and slanting strokes on neck, arabesques of lambrequin pattern on body, in manganese black. The glaze was originally green on blue, but has changed to a pale, delicate greenish white with a slight pearly iridescence. "Babylonian." Arab period.

Height, 9 inches.

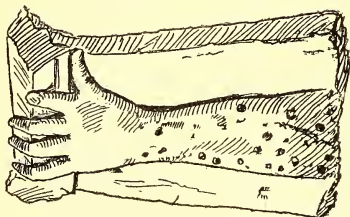
688—Vase.

Baluster-shaped. White frit, glaze originally green, now almost completely covered with a fine pearly iridescence. The mouth is obviously but neatly repaired. "Babylonian."

Height, 6 inches.

689—Fragment of a Plaque.

The plaque was probably worked *à jour* and bore two subjects, one on either side. It was therefore intended to be suspended where both sides might be seen, probably in a doorway. On the one side, in relief, is the arm and hand, with long, claw-like fingers of a demon, clutching the edge of the plaque. The arm is pitted to give it a rough and shaggy appearance. On the other side are the legs of a similar figure. Brownish frit; green, vitreous glaze, very richly iridescent. "Babylonian."



On early Persian tiles the legendary contest between the hero Rustem and the Sepeed Deeve, or White Demon, is sometimes figured, but in a style totally distinct from this. But much earlier Chaldean reliefs are known of symbolic combats between good and evil spirits and these appear to have been hung in doorways as a warning to the latter. This plaque would appear to point to a survival of the practice.

690 — *Pitcher.*

Shaped like a Greek oinochoe. Brownish frit; very thick, green, vitreous glaze forming large glassy welt and drops at bottom, partly discolored and showing large patches of iridescence. "Babylonian."

Height, 6 inches.

If the shape is considered, this should belong to the Hellenistic period, probably about 200 B.C.

691 — *Bowl.*



Cylindrical foot; body tapering towards rim and bottom. Whitish frit; green, vitreous glaze forming thick, glassy welt and drops at the bottom. Border of (Cufic?) inscription at top and rosette with rayed circle in the interior in manganese black. Patches of iridescence. Repaired. "Babylonian." Of the early Arab period.

Diameter, $7\frac{1}{2}$ inches.

692 — *Bowl.*

Shell-shaped, owing to distortion in the furnace. Rich, bluish green glaze with a band of inscription in manganese black on the outside and early arabesque centre and border on the interior. Extremely rich silvery iridescence, especially in the interior of the bowl. Obvious restoration. "Babylonian." Arab period.

Greatest diameter, 6 inches.

693 — *Jug.*

Baluster-shaped, distorted by an accident in the furnace. Brownish frit, glaze originally pale green, now a silvery white. Arabic inscription in turquoise around body. "Babylonian." Arab period.

Height, $6\frac{1}{4}$ inches.

694 — *Bowl.*

Conical. White frit; fine turquoise glaze forming drops at the bottom. The interior bears a circular medallion and a border of arabesque compartments. Portions of another bowl are fused to the interior. Large patches of pearly and golden iridescence. "Babylonian." Arab period.

Diameter, $7\frac{1}{2}$ inches.

695—*Curious Lamp for Four Lights.*

With a tall flower-shaped knob in the centre. White frit; glaze originally dark green, now completely covered with a splendid pearly and varicolored iridescence. "Babylonian."

Diameter, $7\frac{1}{4}$ inches.

696—*Conical Bowl.*

Brownish frit; glaze originally pale green, now almost entirely converted into a whitish incrustation with a shimmering of varicolored iridescence. "Babylonian." Found near Nineveh.

Diameter, $5\frac{1}{4}$ inches.



697—*Lozenge-shaped Tile.*

Brown frit; glaze originally green, now quite covered with varied golden, pale purple, sapphire and emerald iridescence. Slight traces of decoration. Part of a geometric patterned wall decoration. "Babylonian." Arab period.

Greatest length, $13\frac{1}{2}$ inches.



698—*Amphora.*

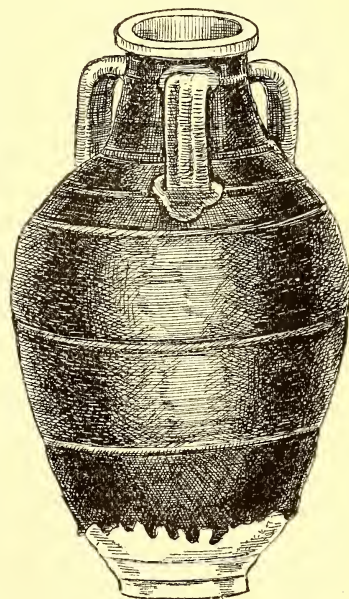
The neck has the shape of a concave moulding; the handles are thick. Whitish frit, originally covered with a thin, even glaze, which, as may be seen in a few specks on the neck, was green. It is now converted into a pale, fawn-colored incrustation with a shimmering of iridescence especially on the neck and handles. "Babylonian." Found near Nineveh.

Height, 8 inches.

699—*Tall Three-handled Vase.*

White frit; rich, thick turquoise glaze, not entirely covering the foot, where it forms large drops. Scattered pearly iridescence. "Babylonian."

Height, $16\frac{1}{2}$ inches.



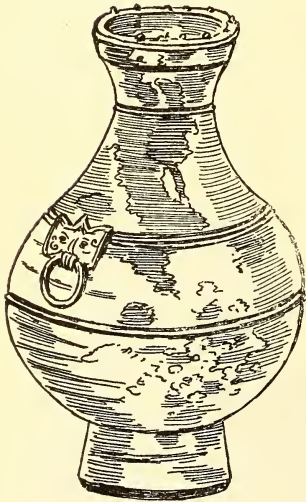
Ancient Chinese Glazed Pottery

700—THE CELEBRATED HAN VASE, FROM THE CHARLES A. DANA COLLECTION.

Described in the catalogue of the Charles A. Dana collection (No. 573) as follows:

“Dense, heavy kaolinic body, with rudimentary handles, and horizontal ringed body; traces of glaze remain, and there is an inscription upon the shoulder indicating that the piece belonged to the dynasty of the Han (206 B.C.—25 A.D.)”

So little is known of ancient Chinese pottery that European writers have not hesitated to assert that no specimens exist of an earlier date than the thirteenth century. But the present vase and similar though less important ones in the late Samuel Colman collection tell another tale. It is true that in the *Li Ki*, or Chinese Book of Rites, there are no clear descriptions of pottery vessels, but it is mentioned that even the court used wooden trenchers and bowls. But the *Li Ki*, though compiled by Confucius, about 600 B.C., refers to customs of a much earlier period, and there is other evidence that not only pottery, but bronze vessels, were in use long before it was written. The form of the present vase, in fact, appears to have been copied from a bronze; the rings about the body and the handles above referred to, are precisely such as are to be found on bronze sacrificial vases reproducing the traditional archaic forms. The tiger heads holding the rings which form the simulated handles are, especially, of this archaic character.



The paste is hard and red; the glaze was an olive green, which has formed glassy drops about the mouth; the vase, in short, may be styled the earliest known example of celadon. Large patches of the glaze remain on the neck and body, showing a fine silvery and golden iridescence.

Compare with the “Babylonian” vases in this collection and with many Egyptian vases, which go to show how nearly universal glazes of a copper-green color were in very early times, owing to the fact that copper was the first metal to be worked by means of fire.

Antique Persian, Italian, French and Other Textiles and Embroideries

701 — *Altar Cloth.*

Silver and silk embroidery on green silk. In the centre, the Paschal Lamb, wrought in silver thread, bears a banner and wreath of flowers in colored silks. The corners have sprays of flowers embroidered in color. The border is of a running vine and flower pattern. Spanish.

Length, 5 feet 5 inches; width, 3 feet 5 inches.

702 — *Altar Cloth.*

In "Sassanian" embroidery in red silk on linen. The pattern is of griffins confronted between shields armorial and vases. Fringed. Italian.

Length, 5 feet 4 inches.

The word "Sassanian" in common use among collectors and dealers to designate embroideries of this sort, refers only to this style, which is supposed to have originated in Persia, under the Sassanian dynasty—226 B.C.—641 A.D. Compare with the early Persian embroidery, No. 704.

703 — *Large Panel of Gold Brocade.*

Sprays of flowers and ribbons interwoven; the ribbons in gold, flowers black and dull blue on an old rose ground. Persian.

Length, 4 feet 8 inches; width, 5 feet 6 inches.

704 — *Small Panel of Embroidery.*

On a ground of blue and white checked linen in silks of various colors, an armed knight on horseback, surrounded by rude representations of human figures and animals. The horse is crimson with blue, white and yellow spots; the cavalier wears a yellow helmet of antique fashion and a long flowing white beard, green surcoat and yellow trousers. The saddle cloth is blue. In the border are similar figures on horseback of smaller size, whose horses are reserved in the blue and white ground. Persian.

705 — *Table Cover.*

Pale blue silk, richly embroidered with bouquets of flowers and "palm-leaf" pattern, divided by X-shaped leaves into compartments each bearing "palm-leaves." The border is of similar design. The colors are pale and deep red, purple and yellow. Persian.

4 feet square.

706 — *Oblong Panel of Brocade.*

Rich crimson satin with "palm-leaf" design in yellow shot with gold, outlined with green and black. Persian.

Length, 5 feet 6 inches.

707 — *Panel of Genoese Velvet.*

Basket of flowers and knots of ribbons in cut and uncut pile; on satin ground. Citron yellow. Lined with red silk, and edged with galloon.

708 — *Armenian Chalice Cover.*

Purple gauze over red silk. In the centre, a crucifix with sun, moon and stars in silks and gold, surrounded by sun-rays in paillettes and fine gold embroidery; angels in the corners swing chalices and the ground is strewn with cherubim in silks and gold. Two inscriptions in Armenian, of which the earlier is undated.

2 feet 8 inches square.

709 — *Long Strip of Embroidery.*

Crimson silk with design of foliated scrolls, trophies and shields appliqué, in blue, red and other colors outlined with gold. Borders of similar design. Italian.

Length, 4 feet.

710 — *Chasuble.*

Scattered leaves in brownish yellow cut and uncut velvet. Italian.

711 — *Altar Cloth.*

Border of vines in lace and drawn work. Venetian.

Length, 6 feet; width, 3 feet.

712—*Persian Shawl.*

Mosaic design in crosses and hexagons, on ground of floral sprays, in red, blue, yellow and other colors. Floral border applied, in brighter colors.

Length, 36 inches.

713—*Table Cover.*

Brocade. Scattered flowers in gold, white and salmon-colored silks on green ground shot with silver. Persian.

Length, 4 feet 10 inches; width, 3 feet 3 inches.

714—*Italian Brocatelle Panel.*

Very large conventional flowers and foliated scrolls in red on yellow ground.

Length, 4 feet 9 inches.

715—*Table Cover.*

Brocade. Arches alternating with bouquets of flowers in pale yellow, green and red on pale purple ground. Hereke.

12 feet 6 inches square.

716—*Panel of Genoese Velvet.*

Floral diaper of rich blood-red velvet on satin ground. Bound with gold galloon.

Length, 34 inches.

717—*Mosque Hanging.*

Arch with large vase of flowers on either side of which are pavilions and cypresses; appliqué in various colors on ivory white cloth. Borders of elaborate floral design in appliqué; the spandrils of the arch filled in with similar designs.

Length, 6 feet 2 inches.

718—*Bed Spread.*

Lozenge-pattern, flowers and leaves; border of running vine with large sun-flowers, between smaller flowered borders. Embroidered in colored silks on linen. Bokhara.

6 feet square.

719—*Hanging.*

Brocade. Peony flowers and Howo crests in pale blue and other colors and gold on brown-red ground. Japanese.

Length, 6 feet 6 inches; width, 3 feet 4 inches.

720 — *Cushion Cover.*

Striped alternately yellow with roses in pink and green and black with flowers in yellow. Border, red, green and white. Yellow ground shot with gold. Genoese.

721 — *Chalice Cover.*

Flame-colored velvet embroidered in gold and silver with monogram MB, stars and an elaborate Louis XIV. border. Italian.

722 — *Panel.*

Brocade. Large floral sprays in pale blue, yellows and reds on ivory white ground. French.

Length, 5 feet 3 inches; width 3 feet.

723 — *Table Cover.*

Brocade. Yellow silk shot with gold; floral sprays in ivory white, pink and green. Italian.

Length, 6 feet; width, 4 feet 2 inches.

724 — *Velvet Panel.*

Plain deep crimson centre; broad borders of zigzag pattern in blue, red, yellow and green. Khiva.

Length, 39 inches.

725 — *Large Velvet Panel.*

Centre of stripes enriched with lozenge pattern in brownish orange, dull blue and other colors on ivory white. Broad borders of arabesque design and figured stripes in the same colors. Khiva.

Length, 3 feet 4 inches; width, 4 feet.

726 — *Velvet Panel.*

Large rosettes and rosebud designs outlined in red velvet on cream-colored ribbed ground; the centre of the rosettes in yellow, shot with gold. Broussa.

Length, 34 inches.

727 — *Oblong Velvet Panel.*

Large floral scrolls in pale olive velvet on very pale orange ground. Scutari.

Length, 45 inches.

728— *Dalmatic.*

Brocade. Lozenges formed of intertwining leaves and crowns in gold, outlined with red, containing flower sprays in red, blue, green and gold on ivory white. Bound with figured red and gold galloon. Italian.

729— *Chasuble.*

Green damask, with a floral pattern in compartments. Cross appliqué with cherubim and suns in pale red and gold damask. Italian.

730— *Table Cover.*

Red satin, with sprays of conventional flowers in blue, white, dull purple and gold. Persian.

33 inches square.

731— *Table Cover.*

Brocade. "Palm leaves" figured in yellow, shot with silver on ground of deep blue satin. Persian.

29 inches square.

732— *Long Strip of Figured Damask with Lace Border.*

Repeating floral sprays in rich yellow on pale blue. Edged with fine old lace. Italian.

Length, 12½ feet.

733— *Table Cover.*

Velvet. Large bouquets of conventional flowers in cut and uncut pile in pale grayish blue. Bound with old silver galloon. Genoese.

42 inches square.

734— *Prayer Panel.*

Large arabesque medallion with inscription, bird, and flowers in heavy gold and silk embroidery on a ground of pale red velvet. Persian.

Length, 5 feet.

735— *Long Strip Embroidered Linen.*

Animals, fruits and flowers, Hebrew inscription, man reading scroll, crowns and marriage emblems, etc., in varicolored silks. Hebrew.

Length, 12 feet.

736—*Prayer Scarf.*

Panel of Hebrew inscriptions, in colored silks and silver thread, on linen, borders of silk embroidery and drawn work, the ends, striped alternately dark blue and white, ornamented with drawn work. Hebrew.

Length, 6 feet 6 inches; width, 6 feet.

737—*Two Long Strips of Velvet.*

Flowers and foliated scrolls in red cut and uncut pile on ivory white ground. Italian.

Length, 8 feet.

Two pieces.

738—*Saddle Cloth.*

Very elaborate floral scrolls on brownish ground with border on yellow ground. Appliqué of red, black, green and other colors outlined in varicolored silks. Outer border red, with "palm-leaves" embroidered.

739—*Table Cover in Silk on Linen.*

Lozenge design of leaves in blue, filled in with large flowers in red and blue with green stems. Janina.

44 inches square.

740—*Hanging.*

Brocade. Small vases with flowers, blue, white, black and silver; orange ground. Persian.

Length, 7 feet 5 inches; width, 4 feet.

741—*Framed Panel, Scutari Velvet.*

Effective designs of interlacing circles and stars in red on blue-grey ground. Broad borders of velvet with stars in the color of the ground.

Length, 4 feet; width, 21 inches.

742—*Framed Panel, Scutari Velvet.*

Floral medallion with foliated scrolls at ends and broad foliated scroll border in crimson velvet on cream-colored ground.

Length, 3 feet 10 inches; width, 2 feet 10 inches.

743—*Oblong Panel.*

Embroidered in colored silks and silver on cloth of gold with a fountain, orange trees in pots, monkeys and an elaborate rococo border; edged with red silk and silver lace. Italian.

Length, 3 feet 2 inches; width, 2 feet 1 inch.

744 — *Gonfalon.*

Green velvet with shield armorial in centre and crimson fleurs-de-lis in raised gold embroidery. Corner pieces of floral arabesques in gold. Bound with old gold galloon. Heavy gold tassels. Italian.

Length, 5 feet 3 inches.

745 — *Large Embroidered Panel.*

Rococo escutcheon, with tulips and other flowers in natural colors and gold. In the centre a shield armorial bearing a star and three scales, surmounted by the papal tiara and keys, and enclosed in foliated strap-work in heavy gold embroidery. Italian.

746 — *Framed Oblong Panel of Bokhara Velvet.*

Centre-striped red and green with ends in zigzag pattern, red, green and white. Borders of similar design.

Length, 43 inches.

747 — *Oblong Panel of Red Velvet.*

With embroidered cross. In the centre Christ, his Mother and the First Person of the Trinity, supported by a globe within an arch. Above, the Holy Ghost, and below, two female figures, one bearing a chalice, the other a pyx, under cusped Gothic arches. On the arches are angels swaying censers. The ground is of raised gold embroidery in lozenge pattern. Italian Renaissance.

Length, 4 feet 2 inches; width 2 feet.

748 — *Oblong Panel of Velvet.*

Roses in centre; border of carnations and other flowers; panoplies of arms in the corners. Red and yellow velvet on yellow ground. Bordered with flowers in yellow pile on yellow ground. Genoese.

Length, 45 inches; width 24 inches.

749 — *Damascus Mosque Hanging.*

Hanging lamp, rosettes and vase of flowers in yellow on red background, under an arch in yellow with flower sprays in red in the spandrels. Elaborate border, with arabesque in green, yellow and red, and fringed ends.

Length, 6 feet; width, 3 feet 8 inches.

750 — *Sixteenth Century Flemish Tapestry.*

A female figure bearing a torch and a gentleman pointing to a boar-hunt in the distance, in a wooded landscape.

Length, 4 feet 3 inches; width, 7 feet.

*Ancient Greek Church and Other Ecclesiastical
Metal Work. Antique Silverware.
Ecclesiastical Vestments of the
Greek and Latin and
Armenian Churches.*

Readers of Huysmans will remember the last and most extravagant fad of his perverse hero, Des Essaints, when he determined to replace his Latin Church, vestments and embroideries with the still more splendid and costly paraphernalia of the Greek rite. These epigonatia and maniples, heavy with gold and silver, covered with seed pearls and set with real gems or ancient imitations almost as valuable as the real, have always followed the designs alluded to in the poem of Paul the Silentiary on the Church of Sta. Sophia. Some may be dated, by comparison with known monuments, from the fourteenth century, and not the least interesting or gorgeous are those which are mainly in colored silks; the splendid ancient dyes, which show no sign of fading, fully make up for their lack of the precious metals.

751 — *Small Diptych.*

Bronze. With hinged covers, forming, when open, a miniature four-fold screen. Sixteen small compartments with reliefs illustrating the life of Christ, interesting in composition and execution. Four dome-shaped pediments contain the Crucifixion, the Holy Trinity, the Elevation of the Host (?), and Christ in glory, with saints. The outside, when folded, bears the cross and instruments of the Passion in an elaborate architectural and floral frame. Greek Church.

752 — *Small Triptich in Enamelled Metal.*

Madonna and child and scenes from the life of Christ in relief, the background filled in with white and blue enamel. Among the subjects of the small bas-reliefs are the Entry into Jerusalem, the Presentation in the Temple, and, in the pediments, a head of Christ with supporting angels, the Last Supper, etc., in relief and *à jour*. Greek Church.

753 — *Pair of Wedding Cups.*

Silver gilt. The cups swing on pivots held by figures of bride and bridegroom, the latter dressed as a woman. The bell-shaped sixteenth century gowns are elaborately decorated with a profusion of strap-work arabesques, bunches of fruits and flowers and other ornaments in high relief. German Renaissance.

Height, 10 inches.

754 — *Chalice.*

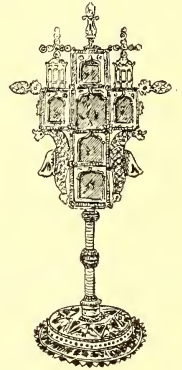
Copper gilt. Six-lobed foot; stem bears a boss with lozenges in relief engraved with roses. The conical cup is set in a Gothic cresting of triangles and semi-circles alternating. Stamped on bottom with two shields armorial.

Height, 9 inches.

755 — *Sanctuary Lamp.*

Silver. Pierced and repoussé with strap-work, cherubim and festoons of flowers. Cover and four chains of silver. Coral pendant. Greek Church.

Height of lamp, 6½ inches.



756 — *Byzantine Reliquary.*

Silver gilt, ornamented with filigree work and enamel, with six compartments in minutely carved olive wood within the silver case, disposed so as to form a cross. Greek Church.

Height, 9¾ inches.

757 — *Reliquary in the Form of a Cross.*

Similar to the above but of different design and without the ornaments in enamel. Greek Church.

Height, 9½ inches.

758— *Reliquary in the Form of a Cross.*

Similar to the above, but of different design, and smaller. Greek Church.

Height, 8 inches.

759— *Sanctuary Lamp.*

Silver. Pierced and repoussé with several bands of foliated ornamentation; silver chains. Silver pendant set with corals. Greek Church.

Height of lamp, 6 inches.

760— *Censer.*

Silver. Pierced and repoussé. Body, cover and foot decorated with bosses in high relief bearing heads of saints, vases of flowers and other ornamentation. The silver chains pass through eyelets in the cover and are attached to small cherubim in relief between the bosses on the body of the lamp. Greek Church.

Height, 10½ inches.

761— *Chalice.*

Silver gilt. The large foot is elaborately decorated with cherubim and foliated ornaments repoussé. The vase-shaped stem and cup bear similar ornamentation. Armenian inscription at base. Armenian.

Height, 11¾ inches.

762— *Incense Burner with Tray Attached.*

Silver. Pierced and repoussé, and elaborately ornamented with silver filigree and coral studs. Turkish.

Height, 10 inches.

763— *Incense Burner with Tray Attached.*

Pierced and repoussé; set with fine corals. Turkish.

Height, 10 inches.

764— *Chalice.*

Silver gilt. Elaborately repoussé with figures of angels in high relief, cartouches and strap-work. Italian.

Height, 9¾ inches.

765— *Vase.*

Lozenge-shaped. Carved with artistic designs in flat relief, and with elephant-head handles with rings. Chinese.

Height, 8¾ inches.

766 — *Embroidered Mitre.*

In an oval, on each face, is the Trinity. From it proceed branches of roses and other flowers embroidered in natural colors on a ground of gold embroidery. Borders of running floral scrolls on a ground of silver embroidery. Surmounted by two silver crosses. Italian.

Height, 19½ inches.

767 — *Dome-shaped Mitre.*

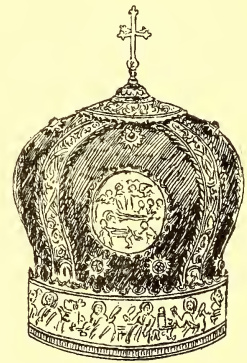
Banded with raised embroidery of roses and other flowers in natural colors and gold and silver thread, and bound with old gold galloon. Surmounted by a silver cross. Armenian.

Height, 10 inches.

768 — *Dome-shaped Mitre.*

Red velvet, nearly covered with broad cross bands and circular plaques of silver gilt, ornamented in repoussé and chased with figures of the Apostles, of angels, and Byzantine scroll work. The circular plaques bear spirited designs of the Conception, Baptism, Resurrection and Ascension of Christ. The mitre is surmounted by a silver cross. Armenian.

Height, 11 inches.



769 — *Pair of Greek Church Maniples.*

Embroidered with figures of the Angel of the Salutation and the Virgin and rich floral ornamentation in heavy raised gold and silver and colored silks on a ground of brown velvet. Border of floral scrolls and a Greek inscription.

770 — *Pair of Maniples.*

Figures of Apostles in arches, with large floral scrolls for borders in heavy gold and silver embroidery on a ground of green silk. Greek Church.

771 — *Pair of Maniples.*

Embroidered with the Angelical Salutation and the Raising of the Daughter of Jairus, in gold and silver thread and seed pearls on red silk. Set with fine imitation gems. Greek Church.

772 — *Epigonation.*

The epigonation is a diamond-shaped ornament, peculiar to the Greek Church, worn, as the name signifies, over the knees of the celebrant during divine service. The central design of Christ, supported by cherubim, and the rich floral borders are mainly in raised silver and gold thread studded with corals. The ground is of red silk. Greek Church.

773 — *Pair of Maniples.*

Embroidered with cross and running vine border in gold thread on green silk. Italian.

774 — *Chalice Cover.*

Embroidered with a flowered cross, and vases of flowers appliqué in cloth of gold and silver embroidery on a ground of red velvet. Border of red on gold. Italian.

775 — *Epigonation.*

Embroidered with a design of the Last Supper and symbols of the Evangelists, with borders of floral scrolls in rich raised gold and silver embroidery on red silk. Greek Church.

776 — *Epigonation.*

In the centre, Christ preaching; the face and hands painted, the garments and halo in raised gold and silver embroidery on red silk. Borders of floral design with symbols of the Evangelists in the corners. Greek Church.

777 — *Epigonation.*

In the centre the Angel Gabriel with a spray of many-colored lilies, and the Virgin with a Greek inscription XAIPE KEXAPIΣΤΟΣ , etc., the first words of the Angelical Salutation; in the corners, the Evangelists with their symbols inscribed with their names, abbreviated, in Greek letters. The ground is filled in with triangles bearing flowers; the whole in embroidery of richly colored silks and gold and silver. Much of the metal worn away. Greek Church.

778 — *Epigonation.*

Christ enthroned between two saints. Cherubim and scattered flowers and rich floral border in gold and silver embroidery and seed pearls, enlivened with red and green silk. Greek Church.

779 — *Square Embroidered Panel.*

In the centre, a cherub standing in the sun's disk, embroidered in gold, silver and colored silks; corner pieces and borders of the same work on a ground of purple silk. Greek Church.

780 — *Oblong Embroidered Panel.*

In the centre, Christ preaching. The ground of red silk is decorated with stars and crosses. Border of Greek inscriptions. In gold, silver and colored silks. Greek Church.

FOURTH AFTERNOON'S SALE

Saturday, April 18th, 1903

BEGINNING AT 2.30 P.M.

Antique Persian, Chinese, Rhodian, Damascan and Other Ceramics.

781 — *Bottle.*

Blue and white. Six-sided, the two broader sides bearing each a figure of a Buddhist saint in a Chinese landscape, with pine branches overhead. On the narrower sides and the shoulder are birds and flowers of Persian design, with a Chinese cloud border around the neck. The blue is outlined with black. The glaze is white, partly discolored. Metal mouth piece. Persian.

Height, 7 inches.

Buddhism never made many converts in Persia, and such subjects as this are of the rarest to be found in Persian blue and white. They must be credited, when they do occur, to the indiscriminate admiration of the time (sixteenth to seventeenth century, A.D.) for everything Chinese. Compare with the Chinese Buddhist subject, No. 782.

782 — *Bowl.*

Blue and white. Borders of flowers, etc., on greenish glaze. Persian.

Diameter, 10 inches.

783 — *Bottle-shaped Vase.*

Flaring neck with large moulding. Decoration, two zones of flowers on body and shoulder, and two of upright sprays on neck in dull red, blue and green. Thick white glaze. Kutahia.

Height, 9½ inches.

784 — *Plate*.

Bouquet of conventional flowers in blue, green and dull red; border of scrolls and spirals in black on white glaze. Compare No. 835. Rhodian.

Diameter, 12½ inches.

785 — *Ewer*.

Blue and white. Flowers in circular medallions. Ground covered with foliated scrolls in pale blue. Brilliant white glaze. Spout missing. Persian.

Height, 8½ inches.

786 — *Bottle*.

Blue and white. Large zone of floral scrolls with buds and flowers and a lambrquin design at bottom in fine cobalt blue. Metal screw top. Persian.

Height, 9 inches.

787 — *Plate*.

Bouquet of hyacinths, marigolds and carnations—the favorite Rhodian flowers—in iron red, green, blue and black, with border of cloud forms. On the reverse, leaf scrolls in green and blue. Rhodian.

Diameter, 11 inches.

788 — *Mug*.

Decoration, between two bands of lengthened guilloche pattern, compartments with flowers in fine green and blue, outlined with black. Brilliant white glaze. Rhodian.

Height, 8 inches.

789 — *Cake Dish*.

With high, conical foot. Decoration, on the interior, a conventional flower in a circle with a border of peony petals, and an outer border of running vine scroll in green, blue and black. On the exterior, the foot only is decorated, with a band of arabesque in the same colors. Brilliant white glaze. Persian.

Height, 5 inches.

790 — *Pair of Pitongs*.

No bases; intended to be mounted on teak-wood stands. Decoration of chrysanthemum-peony design. Chinese.

Height, 10½ inches.

791 — *Large Square Bottle.*

Decoration of chrysanthemums, peonies and other flowers. Chinese.

Height, 12 inches.

792 — *Rose Water Sprinkler.*

Blue and white. Decoration, on body, a bird and flowers; band of hart's-tongue leaves around neck. Silver mount, pierced and chased, slightly damaged. Bottle Chinese, mount Persian.

Height, 7½ inches.

793 — *Bottle.*

Blue and white. Decoration, landscape with Buddhist saints, flowers and animals. A band of floral design around the shoulder. Silver screw-top decorated with silver filigree and coral. Bottle Chinese, mount Persian.

Height, 10½ inches.

794 — *Bottle.*

Deep, plum-colored glaze. Metal mount engraved with arcade pattern and figures. Persian.

Height, 5½ inches.

795 — *Bottle-shaped Vase.*

Pale green, with sprays of chrysanthemums and other flowers in various colors and gold over glaze. Silver screw top. Bottle Chinese or Japanese; mount Persian.

Height, 15 inches.

796 — *Bottle-shaped Vase.*

With cup-shaped mouth and moulding around neck. Blue and white. Elaborate chrysanthemum design around body between two bands of rich lambrequin design. Rim and moulding bear lines in brown. Teakwood stand. Chinese.

Height, without stand, 9¾ inches.

797 — *Bowl with Long Spout.*

Turquoise glaze. Persian.

Diameter and spout, 11 inches.

798 — *Covered Bowl.*

Decorated with scattered sprays of roses, and other flowers in natural colors and gold. White glaze. Saxony.

Diameter, 7½ inches.

799 — *Large Plate.*

Decorations, vases and flowers in various colors over greenish glaze. Border of plum blossoms in white, between narrow borders of pink and purple. Chinese.

Diameter, 15½ inches.

800 — *Pair of Large Baluster-shaped Vases.*

Lapis-lazuli blue glaze with rich decoration of landscape, with pavilions and lambrequin design in gold over glaze. Repaired. Chinese.

Height, 26 inches.

801 — *Plate.*

Blue and white. Bouquet of conventional flowers in centre, with border of scattered sprays and cloud design. On reverse, scattered leaves and flowers. Damascus.

Diameter, 11 inches.

802 — *Plate.*

Ships with lateen sails, striped white and blue, hulls purple, on a sea strewn with rocks, blue and purple. Border of spirals and leaf forms in purple and green. Reverse, flowers and scrolls in blue, green, and purple. Rhodian.

Diameter, 11½ inches.

The design is peculiar to Rhodes. The story goes that it was invented by Persian prisoners brought to Rhodes by the Crusaders, who expressed in this way their longing to return to their native land. Unhappily, a strip of the same sort forms the chief element of the decoration of a still earlier bowl with silver inlay in the South Kensington Museum, and the subject is frequent in Egyptian art.

803 — *Mosque Tile.*

Arch-shaped, for the back of a small niche. Two compartments of inscriptions, pillars and arch in seal design in green and purple, with curious owl-like masks in purple. In the tympanum of the arch is a circle with cross and plants in green and purple. White glaze; white first. Persian.

Height, 12 inches.

804 — *Bowl.*

Small foot. In curved rim. Turquoise glaze. Persian.

Diameter, 8 inches.

805 — *Hexagonal Jar.*

Decoration, arches in relief on the broader sides. Rich, chocolate-colored glaze. Persian.

Height, 8 inches.

806 — *Pitcher.*

Decoration, circular rosettes and rude floral ornamentation in purple, green and black. Kutahia.

Height, 10 inches.

807 — *Pitcher.*

Two zones with birds in blue, outlined black, and several borders. Greenish white glaze. Rhodian.

Height, 9 inches.

808 — *Club-shaped Bottle.*

Blue and white. Flowers and fruits in rectangular compartments. Flowers on neck, lambrequin design at bottom. Chinese.

Height, 10½ inches.

809 — *Bottle.*

Large sprays of fantastic flowers in dark red, purple, blue and green. Brilliant white glaze. Neck damaged. Kutahia.

Height, 7 inches.

810 — *Large Plate.*

Red body; thick, rich *clair-de-lune* glaze. Chinese.

Diameter, 13 inches.

811 — *Panel of Tiles, Framed.*

Vases of flowers in arabesque medallions, in olive green, dark purple and white reserved on a ground of fine blue. Nine tiles in set. Damascus.

Each tile 8 inches square.

Entire panel 25 inches square.

812 — *Dish.*

Sprays of peonies and other flowers, with border of the same natural colors and gold, on white glaze. Chinese.

Diameter, 14 inches.

813 — *Bottle.*

Blue and white. Floral scroll about the body and lambrequin decoration underneath. The neck has been left rough to receive a silver mount. Marks on the bottom are found on early pieces only. Persian.

Height, 5 inches.

814— *Parrot.*

On open-work support intended to represent rock work. Fine turquoise-blue glaze. Chinese.

Height, 9 inches.

815— *Parrot.*

Similar to No. 814. Fine *sang-de-beouf* glaze *flambé*. The rock in white. Chinese.

Height, 9¾ inches.

816— *Bowl.*

In the interior, an arabesque rosette with inscription in deep blue, black and white. On exterior, vertical strips with scale pattern beneath, in black, with dots of blue. Repaired. Thick white glaze. Body of grayish frit. Persian.

Diameter, 8 inches.

817— *Panel of Tiles, Framed.*

Tulips reserved in white glaze and outlined black, and medallion outlined in fine blue, in which are a large flower in white, with buds in green and dull purple on rich cobalt-blue ground. Damascus.

Set of 20 tiles. Each tile 8 inches square.

818— *Plate.*

Large conventional lotus scrolls in blue on white. Branches on reverse. Chinese.

Diameter, 13½ inches.

819— *Plate.*

In centre, a horse among flowers; border of chevrons. The horse is blue with red hoofs, caparisoned in green, white and red. The other decorations are in iron-red, cobalt and green, outlined in black. The reverse bears the usual scattered leaf decoration. Rhodian.

Diameter, 11 inches.

820— *Bowl.*

The interior bears an inscription on white reserved with a large border of flower and leaf design, alternately blue and dark purple. A narrow border of same character is in blue, outlined black. The exterior has a similar border. Persian.

Diameter, 11 inches.

821 — *Baluster-shaped Vase with Cover.*

Chocolate-colored glaze, with large reserves in white. Decorated with peonies and other flowers, over glaze, in rose-red, iron-red, cobalt-blue, green and yellow. Chinese.

Height, 14 inches.

822 — *Ewer.*

Without handle. Crescent-shaped mouth. Very deep lapis-lazuli blue glaze with traces of floral and geometrical decoration in gold over glaze. Persian.

Height, 11¾ inches.

823 — *Baluster-shaped Vase.*

With very slightly flaring neck. Decoration, an elongated guilloche around the foot, large floral scroll of Persian character on the body, and another on the neck, with two smaller borders in black. The blue has run into the white glaze. Obvious repair. Persian.

Height, 12 inches.

824 — *Teapot.*

An eared and pierced bar across the top serves for handle. Small opening with cover and small spout. Hard grayish body, thick turquoise glaze, forming drops at bottom. Persian.

Height, 8 inches.

825 — *Vase.*

Nearly globular body, with short cylindrical neck. Flambé glaze, purple, brown and blue.

Height, 13 inches.

826 — *Framed Tile.*

In two portions. Design of ribbons and flowers, the ribbons in iron-red and white, the flowers in blue, white, red and green, outlined with black on blue ground. Rhodian.

With frame, 14 inches by 9 inches.

827 — *Large Plate.*

Blue and white. Centre of rockery with pheasants and flowers. Border of fruits and medallions with flowers. Chinese.

Diameter, 14 inches.

828 — *Bottle with Tall Neck.*

Blue and white. Decoration of trees and flowers, with figures. Persian.
Height, 12 inches.

829 — *Pitcher.*

Two bands of decoration on body and neck, separated by narrow border in blue and green. Decoration of tulips and other flowers in blue, iron-red, green and turquoise, under brilliant white glaze. Handle has lines and spots in blue. Rhodian.

Height, 8½ inches.

830 — *Bowl. Gombroon Ware.*

In the bottom, on and around a small umbilicus, a flower and hatched circular border, incised in the paste and filled with glaze. A similar hatched border round rim. On the body, two rows of lozenges, formed of quatrefoils, pierced through the paste and filled with the partly transparent glaze. Thick, white glaze, almost opaque on the body, but slightly greenish and glassy at bottom. Persian. Repaired.

Diameter, 8¼ inches.

831 — *Bottle with Handle.*

Blue and white. Decoration, in panels on the body, consists of Chinese landscapes with figures. Lotus ornamentation round the neck, and scroll in dark blue on the handle. Hollow, hinged silver mount with chain. Vase Chinese; mount Persian. Repaired.

Height, 10½ inches.

832 — *Mantel Set.*

Set of covered baluster-shaped vase, and two cylindrical vases, with flaring mouths. Blue and white. Decoration, rookery with birds and flowers. Chinese.

Three pieces. Height, 17 and 18 inches.

833 — *Large Plate.*

Blue and white. In the centre, willow, plum tree and bamboo. Border, lozenge pattern with carnations in reserves. Outer border of lotus and other flowers. Chinese.

Diameter, 15 inches.

834 — *Plate.*

Decorations of peonies and other flowers and pomegranates in rose-red, iron-red, green and gold, over white glaze. Chinese.

Diameter, 13½ inches.

835 — *Plate.*

Blue and white. In centre, large conventional rosette; borders of boldly designed cloud scrolls, on a ground filled with small spirals in imitation of certain Chinese borders. Reverse, fruits and leaf sprays. Damascus.

Diameter, 10¾ inches.

This plate and others are evidence that Chinese influence had reached Damascus and Rhodes in the sixteenth or seventeenth century. The Chinese borders which are imitated here have the so-called "fish-roe" decoration done with a flowing brush; the Western artist has produced much the same general effect with a linear spiral done with a nearly dry brush. See remarks on this subject in the preface.

836 — *Bowl.*

Gray frit with transparent turquoise glaze. Decorated with band of flower sprays and leaf medallions in black. Obvious repair. Early Persian.

Diameter, 9½ inches.

837 — *Oval Dish.*

With sprays of tulips, forget-me-not, scarlet runner and other flowers in natural colors. White opaque glaze. Saxony.

Greatest diameter, 13½ inches.

838 — *Large Dish.*

Blue and white. Decoration, on interior, swimming carp and water plants. On exterior, storks and clouds. Chinese.

Diameter, 18 inches.

839 — *Bottle.*

Plum blossoms and other flowers modelled in slight relief in white on ground of pale green. Screw top of silver, chased and parcel gilt. Repaired. Bottle Chinese; mount Persian.

Height, 13 inches.

840 — *Large Circular Dish.*

Borders fluted, rim indented. Fine, thick blue glaze, with splashes of turquoise over white, the latter forming thick drops at the bottom. Obvious repairs. Persian.

Diameter, 20 inches.

841 — *Bottle.*

Blue and white. Eight-lobed. Decorated with vertical vine and flower scrolls. Small mouth. Chinese.

Height, 7 inches.

842 — *Plate.*

In the centre, vine leaves and bunches of grapes, the leaves in turquoise and blue, the grapes in dark red. Border of flower scroll, blue, red and turquoise, outlined in black. Brilliant white glaze. Rhodian.

Diameter, 12 inches.

843 — *Plate.*

In the centre, two birds confronted between sprays of flowers. Border of scrolls and spirals. Colors deep blue, turquoise, iron-red and black. Brilliant white glaze. Obvious restoration. Rhodian.

Diameter, 11 inches.

844 — *Bottle.*

Blue and white. Running vine at bottom and flowers on body. Tall silver mouthpiece, engraved with upright flower sprays. Bottle Chinese; mount Persian.

Height, 13½ inches.

845 — *Plate.*

Slight decoration incised in paste. Pale celadon glaze. Chinese.

Diameter, 14 inches.

846 — *Plate.*

Flowers in brownish red and blue in reserve, bordered with green and outlined in black. Repaired. Rhodian.

Diameter, 10½ inches.

847 — *Bottle.*

Blue and white. Tall neck with moulding at top, and funnel-shaped mouth. Decoration of conventional flowers, ewers and cypresses, on slightly greenish glaze. Kutahia.

Height, 11¾ inches.

848 — *Jardiniere.*

Fine turquoise-blue glaze. Rococo mounts in gilt bronze. Vase Chinese; mounts French.

Diameter, 8½ inches.

849 — *Plate.*

Blue and white. In the centre, a circle filled in with rude imitations of the usual Chinese "cracked ice" decoration common on the blue and white hawthorn jar. Two borders of conventional cloud design. Damascus.

Diameter, 11½ inches.

850 — *Framed Panel of Four Tiles.*

The centre of each tile bears a spray of tulip, with carnations and other flowers in a tri-lobed medallion, in deep blue, turquoise, and purple on white. The corner designs, the tiles being brought together, form rosettes in deep blue and green, with leaves in black. Damascus.

Including frame, 27 inches square.

851 — *Narghile Base.*

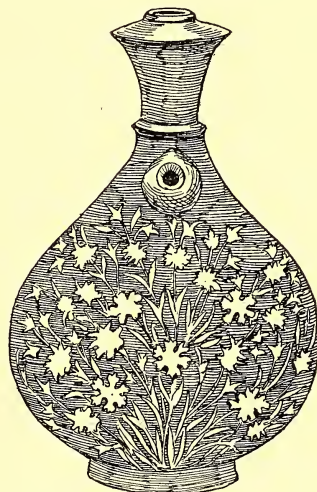
In light lapis-lazuli blue, with sprays of conventional flowers, and arabesque medallion in paler blue. Persian.

Height, 10½ inches.

852 — *Large Plate.*

Persian inscriptions in circular medallions, and, on the field, a decoration in turquoise and black. Fine, white glaze. Two lines of red around rim. Persian.

Diameter, 13½ inches.



853 — *Large Plate.*

Bird on flowering branch in rose-red, white, green, yellow and other colors over white glaze. Chinese.

Diameter, 14 inches.

854 — *Plate.*

Decoration of open conventional floral scroll in red and blue and border of cloud scroll and spirals in blue and green. Brilliant white glaze. Obvious restoration. Rhodian.

Diameter, 11½ inches.

855 — *Fish Bowl.*

Decoration of carp in red, and waterplants in blue and green, on rich white glaze. Repaired. Chinese. Ming period.

Height, 12 inches; diameter, 15 inches.

856 — *Pitcher.*

Decoration of waving stripes in blue, red and white outlined in black, with band of green and white around neck. Handle is barred with blue. Rhodian.

Height, 8½ inches.

857 — *Framed Panel of Two Tiles.*

Rich floral arabesques in deep blue, and turquoise on white. Glaze is slightly worn. Damascus.

Size, including frame, 15 by 12 inches.

858 — *Bowl.*

Blue and white. Decoration, on interior, almond-shaped medallions with flowers and double cypresses with vines around a central rosette. Triangles depending from a border around the rim. On the exterior, a running scroll of conventional flowers in deep blue. Slightly greenish glaze. From the Dana Collection. Catalogue No. 169. Damascus.

Diameter, 10 inches.

859 — *Bowl. Gombroon Ware.*

Brownish frit; thick, white glaze. Decoration, in centre, a sunflower; border of four-lobed medallions, cypresses and scrolls in blue and white, with an inner border of whorls and hatchings. The medallions are pierced through the paste and filled with the transparent glaze. The exterior border is similar. Persian.

Diameter, $7\frac{3}{4}$ inches.

860 — *Plate.*

Decoration, a pine tree, in centre; border of honey comb pattern and panels reserved with sprays of flowers. Iron-red, green, blue and gold over fine white glaze. Repaired. Chinese.

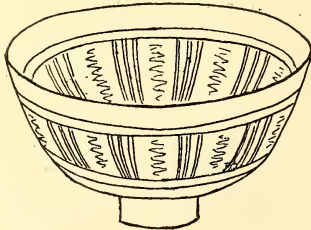
Diameter, 14 inches.

861 — *Bowl.*

Blue and white. Interior decoration, a monster with cloud scrolls and flames, probably derived from the archaic Chinese Kylin. Border of chrysanthemum design near rim. Outer decoration of gazelles, birds and trees. Early Persian.

Diameter, $14\frac{1}{2}$ inches.

862 — *Persian Eggshell Cup from the Charles A. Dana Collection.*



The simple but elegant decoration consists of tri-glyphs and zones incised in the paste, which is translucent and hardly to be distinguished from true porcelain. The glaze approaches closely the color of Chinese white. Examples of this fine white faïence, probably the finest ever made, are extremely rare. No. 428 in the catalogue of the Dana Collection.

Diameter, $3\frac{1}{2}$ inches.

863 — *Baluster-shaped Vase.*

Blue and white. Decoration, on shoulder and neck, ranges of mountains and pagodas. Persian.

Height, 12 inches.

864 — *Bottle.*

Fine thick turquoise glaze, over white. Metal mount. Persian.

Height, 17 inches.

865 — *Narghile Base.*

Blue and white. Decoration, on body, rude landscapes with animals. On the neck, long pointed leaves, running each way from a moulding about the lower part of the neck. Persian.

Height, 12 inches.

866 — *Narghile Base.*

Egg-shaped. Turquoise-blue glaze. Elaborately mounted in chased and engraved brass, with numerous traces of silver inlay. Persian.

Height, 10¾ inches.

867 — *Plate.*

Decoration of two large sprays of flowers enclosing a ewer, in dull pink, green and blue, outlined in black. Brilliant white glaze. Border of spiral scrolls and leaves in black, green and blue. The reverse bears the usual scattered leaf forms. Glaze slightly chipped. Rhodian.

Diameter, 12 inches.

868 — *Bottle-shaped Vase.*

Bright blue glaze approaching in tone the color of the Persian lapis-luzali glazes. Decoration of dragons and flowers in gold over glaze. Neck repaired. Chinese.

Height, 8 inches.

869 — *Bottle.*

Old Hizen pottery with metal mount. Group of pine tree, bamboo and plum, in a border with panels, reserved in fine iron-red, brown and green on white glaze. The cup-shaped mount has panels of chased vine decoration. Bottle Japanese; mount Persian.

Height, 9½ inches.

870 — *Plate.*

Blue and white. Decoration, a wreath of conventional flowers with separate flowers in the centre. Borders of the usual spiral scrolls, and cloud forms. Repaired. Damascus.

Diameter, 11½ inches.

871 — *Ewer.*

Fine red body. Rich olive glaze of an unctuous quality, transparent in places, and showing dark red body through it. Very small spout. Persian.

Height, 6 inches.

872 — *Vase.*

Baluster-shaped body and slightly flaring neck. Blue and white. Decoration, sprays of flowers and rings hanging from a band of blue about the neck. The neck has been cut down to receive a metal mount. Persian.

Height, 5½ inches.

873 — *Plate.*

Hard brownish frit, turquoise glaze. Fluted decoration about rim. Repaired. Persian.

Diameter, 12½ inches.

874 — *Bowl.*

Blue and white. Decoration, on exterior, large band and two smaller bands of spiral scrolls, with flowers and petals reserved. On the interior, circular medallion and border of the same character. Persian.

Diameter, 8 inches.

875 — *Small Plate.*

Brownish frit; turquoise glaze. Circular medallion of floral decoration, and arabesque border in black. Persian.

Diameter 7½ inches.

876 — *Octagonal Tile.*

Handsome floral arabesques in deep blue and turquoise. Brilliant white glaze. Damascus.

Diameter, 8 inches.

877 — *Large Plate.*

Cobalt-blue, spotted with manganese purple dots on white ground, reserved. On this field, a large fish, in green and blue on what was originally a white ground reserved, crossed by a knife, the blade blue, and the handle heavily outlined in green. The white reserves surrounding fish and knife, are patterned in green, which color has run into the white glaze. The outer rows of purple dots have also run, and formed streaks radiating toward the rim. The reverse has a rich turquoise glaze forming a thick rim with glassy drops at intervals. The paste is incised at the back with curved lines crossing one another, which appear to have been filled in with black under the glaze; the brownish frit appears at bottom. Very slight repairs. Very early Persian.

Diameter, 14½ inches.

878 — *Plate.*

In centre, sprays of flowers, boldly designed in rich blue, black and yellow. Border of dots and splashes of blue, in circles. Opaque white glaze. Persian.

Diameter, 11½ inches.

879 — *Large Plate.*

Fluted border. In the interior, a large lotus flower incised in the paste, and covered by the slightly greenish glaze. On the exterior, a fine, rich, blue glaze, mottled.

Diameter, 13 inches.

880 — *Guldan, or Flower Vase, with Five Necks.*

Hard brownish frit. Rich unctuous reddish brown glaze. Persian.

Height, 12 inches.

881 — *Pilgrim Bottle.*

Blue and white. Decoration in centre, and on the flattened sides, circular medallions with gazelles at play in flowery landscape. Border of arabesques and flower scrolls; on the shoulders, gazelles and flowers. Chinese border of hart's-tongue leaves about the neck. Slight restoration. Persian.

Height, 11½ inches.

882 — *Vase.*

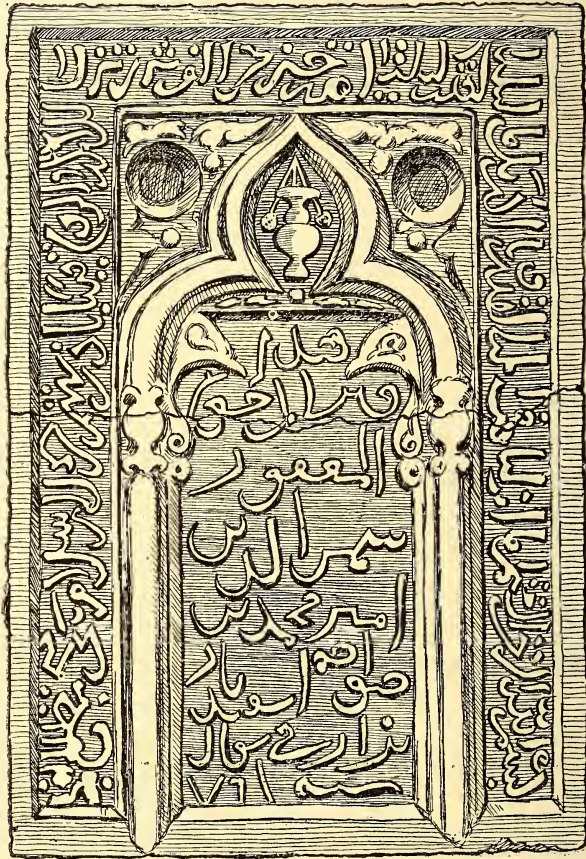
Blue and white. Decoration, in panels, of rude floral and landscape designs. The color has run into the glaze. Persian.

Height, 10 inches.

883—*Pitcher.*

The very effective decoration is in two zones of scale pattern, in blue, with spots of green and pomegranates reserved in white with spots of iron-red for the seeds. The upper and lower zones are separated by two narrow bands, over white, one green, and have other narrow bands of linear decoration at top and bottom. The handle has touches of blue. Rhodian. Slight restoration.

Height, 8½ inches.



884—*Monumental Slab.*

A cusped archway, with hanging lamp in relief, stands for the entrance into Paradise, whither, it was piously thought, the deceased had betaken himself. Arch and border are filled with inscriptions. Dated 761 of the Hegira. Turquoise glaze. Persian.

2 feet x 1 foot 5 inches. About 2 inches thick.

g. Ellinghaus = Dated Faience in Surrey 1 Persian Art,
Vol. II, p. 169, no. 168:

Date corrected to Shawwal 791 (Sept. 1389)

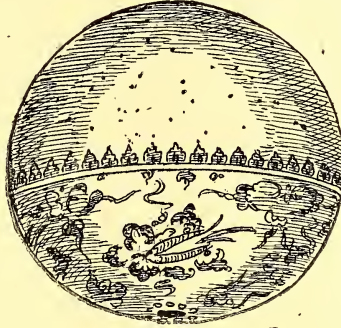
۷۹۱ در ۱۱۰۲

885 — *Mosque Clobe.*

Decoration, on upper half only, conventional flowers and cloud scrolls in deep blue, green and turquoise, black and iron-red on fine, slightly greenish white glaze. Rhodian.

Height, 7 inches.

Rhodian mosque globes are exceedingly rare.



Italian Lustre and Other Pottery

886 — *Small Plate.*

On the broad border are triangular sun rays, and two bands of lustre, all heavily outlined with rich blue. The lustre has fine nacreous, golden and purple reflections.

Diameter, 8½ inches.

887 — *Faïence Plate.*

With deep moulding at foot, and deep shell-like flutings; waved rim. Aphrodite, in a shell with an arrow in her hand, is approaching the shore. Cupid, with a bow, is hovering over her in the clouds. In the distance, a landscape with buildings. Repaired.

Diameter, 8 inches.

888 — *Plate.*

Italian faïence. Fluted border and back, colored in imitation of brown agate. In the centre, a shield armorial, cup and other emblems, on a ground of spotted blue.

Diameter, 9 inches.

889 — *Small Plate.*

Marked on back in blue, "*Polifemo et Galatea*," but the figures, in reality, are a youth playing the Pan's pipes and a nymph, with a cornucopia, in a finely designed landscape with mountains, a walled city, and river in the background. Urbino.

Diameter, 7½ inches.

890 — *Plate.*

Subject, The Entombment At the mouth of a rocky cavern, a group of the disciples bear the body of the dead Christ. Beyond is a wooded landscape. The colors are green, orange, yellow, cobalt-blue and black. Urbino.

Diameter, 11 inches.

891 — *Plate.*

Inscribed on back in blue, "*Sententia Salamone, Sopr la doi meretrice nella Botega de Mo. Guido Dur[a]ntino nella Civ[i]ta de Urbino.*" "The Judgment of Solomon, from the shop of Guido Durantino, of the city of Urbino." The scene takes place outside of a Renaissance palace, with heavy drapery and a tree at the left. The colors are orange, yellow, green, cobalt-blue and brown. Repaired.

Diameter, $11\frac{1}{4}$ inches.

Maestro Guido Durantino was son of Nicolo Pelliparlo, a potter of Castel Durante. He took the name of Fontana and opened a shop (botega) at Urbino, where he became known as Durantino. His son, Orazio Fontana, continued the trade, and his grandson, Francesco Durantino, became one of the most famous of painters on majolica.

892 — *Ewer.*

Decoration, about body and handle, band of imbricated leaves, with bands of acanthus scrolls above and below. Colors, sulphur and orange yellow, deep cobalt-blue, and green. Repaired.

Height, 9 inches.

893 — *Pair Pharmaceutical Vases.*

On the one, in a richly designed cartouche, one of the Fathers of the Church and, on a ground of dark blue, trophies of ancient Roman arms, scrolls, etc., between bands of foliage in bluish gray and white, on orange ground. Outer borders with guilloche pattern on blue. Colors, sulphur and orange, yellow, pale and dark blue. On other vase, figure of female saint with cross and book. Other decoration similar to that described above. Sicilian.

Two pieces. Height, $11\frac{3}{4}$ inches.

894 — *Plate.*

In the centre, slightly embossed, is the bust of a lady with a vase. The border, decorated with leaves and fruits between them in relief, is similar to those of some Hispano-Moresque plates. All the decoration is outlined in cobalt-blue and filled in with golden and ruby lustre. Reverse, slight decoration in golden lustre. Gubbio.

Diameter, 9 inches.

895 — *Plate.*

In the centre, a saint at prayer before a crucifix. He kneels on a tessalated pavement, with blue mountains in the distance. The border is of pears and smaller fruits in relief, with foliated scrolls. Cobalt-blue and brownish orange lustre, with rich madre-perla, purple and golden reflections. Gubbio.

Diameter, $8\frac{1}{2}$ inches.

896 — *Plate.*

The centre is slightly raised and bears the sacred monogram I.H.S. in foliated scrolls. Border of leaves and berries partly in relief. Extremely fine lustre with ruby, madre-perla and golden reflections, shaded and outlined in cobalt on a creamy orange ground. An uncommonly fine example of Gubbio lustred faience.

Diameter, 10 inches.



897 — *Large Plate Framed.*

In centre, a shield armorial with flower in chief and chevron in white on blue. Crest, a helmet bearing a flower in a foliated cartouche. The remainder of the field is filled in with handsomely designed scrolls of conventional flowers and leaves. Golden lustre with splendid golden reflections. Ancient repairs.

Diameter, with frame, 20 inches.

898 — *Vase.*

Bowl-shaped. Decorated in the centre of interior with hanging shield in yellow, bearing three crescents, white on band of brown; and with floating ribbons in blue. Border, a broad band of rich deep blue with flowers and leaves taken out in white, the flowers being touched with yellow; two narrower borders and one stripe in orange. The exterior border is similar with the addition of intersecting lines in blue.

Diameter, 12 inches.

899 — *Fruit Dish.*

In the centre, a circle in blue with flowers and band in lustre inscribed Maria B(ella) in a rosette formed of scale decoration in blue and lustre. Broad band of lustre at rim. On the exterior, several bands of ornamentation in blue and lustre, on cream colored ground. The golden lustre has fine *madre-perla* reflections.

Diameter, $11\frac{1}{4}$ inches.



900 — *Large Plate.*

In the centre, St. Francis receiving the stigmata from a crucifix seen in vision, in the sky. In the foreground is a female figure; the church of Assisi on a hill in the background. Broad border of scale decoration, acanthus foliage, etc. Creamy white ground; deep blue and golden lustre giving splendid silvery golden and blue reflections. Caffagiola.

Diameter, $16\frac{1}{2}$ inches.

Caffagiola, between Florence and Bologna, was a centre of majolica production from the latter part of the fifteenth century. Grand Duke Cosmo I. of Tuscany (1569) established a private pottery in the castle. Lustre is very infrequent in Caffagiola wares, and this is, probably, the finest example in existence.

Embroideries and Textiles

901 — *Framed Panel of Velvet.*

Centre of various floral designs derived from rose and carnation, with sprays of rosebuds in white and yellow on a ground of red cut velvet. Border of rosette design, alternately in white and yellow on a ground of rich green at the sides, and of red at the top and bottom. End borders of arched panels with design of carnation and rosebuds in the same colors. The elements of this design have all been derived from Persia. Scutari.

Length, 3 feet 7 inches; width, 2 feet 1 inch.

902 — *Framed Panel of Velvet.*

In the centre, an elaborate arabesque design with large sprays of conventional flowers in dull violet on a cream-colored ground. Borders of similar design with end borders of flowers in cusped arches, in the same violet and a fine soft warm red. Scutari.

Length, 3 feet 8 inches; width, 2 feet 3 inches.

903 — *Framed Panel of Velvet.*

In the centre, a rosette with the sun's rays in an oval border, with vases of flowers and arabesques. Corner pieces of the same character. End borders of round arches with half rosettes. Rich brownish red pile on warm Sienna yellow. Narrow side borders of green and pale blue and yellow. Scutari.

Length, 3 feet 5 inches; width, 2 feet.

904 — *Framed Velvet Panel.*

In the centre, a ten-sided medallion with lozenge-shaped finials bearing a geometric design in pale blue, creamy white, and pale red on a black ground, in several geometrical enclosures, the general ground of which is a creamy white. Border of octagons outlined black, or red, white or dull blue. A curious but harmonious color scheme. Bokhara.

Length, 3 feet 2 inches; width, 1 foot 11 inches.

905—*Framed Panel of Velvet.*

Centre of deep blue with broad bands of the same at the sides. Rich borders of zigzag pattern in green, red, white and yellow. Khiva.

Length, 3 feet 8 inches; width, 2 feet.

906—*Panel of Brocade.*

Scrolls of carnations and other flowers in various pale, harmonious colors on an ivory white ground. French.

Length, 3 feet 1 inch; width, 3 feet 8 inches.

907—*Long Panel of Brocade.*

Repeating design of small flower sprays in yellow, outlined with brown, on a brownish pink ground. Bound with corded galloon in pink, blue and yellow, with red paillettes.

Length, 12 feet 9 inches; width, 2 feet.

908—*Cushion Cover.*

Embroidered. With fanciful birds and flowers in many colored silks on a pinkish ground. Bound with fringed galloon. West Asiatic. Elements borrowed from the Chinese.

909—*Chasuble.*

Green damask. Large floral pattern. Bound and trimmed with gold galloon. Has a curious cross in red silk appliqué.

910—*Hanging.*

Damask. Large sprays of flowers and birds in satin surface. Blue-green. French.

Length, 11 feet 5 inches; width, 3 feet 4 inches.

911—*Strip for Altar Cover.*

Lace and drawn work. Deer, peacocks, figures of archers, in white on ground of brownish thread. Venetian.

Length, 10 feet; width, 1 foot 5 inches.

912—*Long Strip for Altar Cloth.*

Lace. Vine with leaves and bunches of grapes. Grape-leaf design in borders. White and pale brownish thread. Venetian.

Length, 5 feet 7 inches; width, 1 foot 2 inches.

913 — *Silk Hanging.*

Centre, stripes alternately blue and yellow, parted by narrower stripes in red and white. Borders of geometrical design in yellow, white and black on red ground. Khiva.

Length, 8 feet 10 inches; width, 4 feet 5 inches.

914 — *Small Panel, Embroidered.*

Very large acanthus leaves and conventional flowers in silver, pink, purple and bluish green on damasked pink ground. Italian.

Length, 3 feet 3 inches; width, 1 foot 10 inches.

915 — *Saddle Cloth.*

Red velvet, with effective embroidery in large panels, the flowers in raised gold thread on red cloth appliqué, and framed in appliqué of white, green and other colors, studded with silver nails and worked in gold thread. Bound with old gold galloon. Andalusian.

Length, 3 feet 5 inches; width, 4 feet 4 inches.

Length, 4 feet 4 inches.

916 — *Tapestry Panel for Chair Back.*

Aubusson tapestry. Flowers, fruits and a bird in rich colors on a graduated blue ground. Borders of foliated scrolls and small wreaths of flowers in various rich colors on brown ground. It bears the mark of the atelier, AVBUSON, woven in.

Length, 2 feet 9 inches; width, 2 feet.

917 — *Panel of Italian Tapestry.*

Grotesque figure bearing a basket of fruit and foliage in an arcade upheld by sphinxes; with borders of architectural and running leaf and flower design. In various fine reds, yellows, blues, etc., on ground of ivory white. Sixteenth century.

Length, 2 feet; width, 2 feet 8 inches.

918 — *Cope.*

Brocade. Large sprays of conventional flowers and leaves in silver, pale pink and green on figured ground of pale blue. Italian.

919 — *Two Panels.*

One end rounded, the other pointed. Velvet, with small repeating figures in cut and uncut pile, in violet on ground of grayish green. Genoese.

Two pieces.

920 — *Table Cover.*

Sprays of flowers in raised silver and silk on yellow ground. Anatolian.

2 feet 6 inches square.

921 — *Long Scarf.*

Yellow brocade shot with gold. Narrow stripes of purple with lozenges in cross-shaped reserves, separating broader stripes in ground color, with small sprays of flowers and ribbon design in pale pink, white, green and purple. Persian.

Length, 12 feet 8 inches.

922 — *Bed Spread.*

Silk embroidery on linen ground. Centre and borders of very large scrolls of conventional flowers in red, yellow and blue with stems and leaves in grayish green. Bokhara.

Length, 8 feet 5 inches; width, 5 feet 7 inches.

923 — *Panel of Velvet.*

Centre, a rosette and wreath of flowers. Panoplies of arms in corners. Border of conventional design in rich red and green on yellow ground. Italian.

Length, 4 feet 4 inches; width, 2 feet 1 inch.

924 — *Table Cover.*

Velvet. Scattered leaves and sprays in yellow and reddish brown on brownish orange ground. Fringed. Genoese.

3 feet square.

925 — *Dalmatic.*

Embroidered with sprays of roses and other flowers in natural colors, and running vines in raised gold on striped satin. Gold fringe. Italian.

926 — *Chasuble.*

Velvet. Large Gothic floral diaper in red pile on ground of ivory white shot with silver. Bound with gold galloon. Genoese.

927 — *Panel of Brocade.*

Conventional flowers, in stripes, in pale orange and cream color, shot with silver. Divided by small stripes in pale blue on ground of ivory white. End piece of blue, red and orange. Persian.

Length, 4 feet 5 inches; width, 3 feet 4 inches.

928 — *Long Panel of Velvet.*

Sprays of flowers, with floral border in soft green and red on citron yellow ground. Genoese. W

Length, 4 feet 10 inches; width, 2 feet 2 inches.

929 — *Lady's Robe.*

Dark green velvet bound with corded gold galloon.

930 — *Cushion Cover.*

Embroidered. Design in squares and crosses in red, dull yellow, and dull white on blue ground.

931 — *Panel: Silk Embroidery on Linen.*

Diagonal stripes alternately broad and narrow, covered with rich floral patterns in low-toned blues, reds, greens, etc. Persian.

Length, 2 feet 9 inches; width, 2 feet.

932 — *Panel: Silk Embroidery on Linen.*

Mosaic style. Large rosettes and crosses in pale blue, green, white, brownish black and other colors on general ground of deep red. Arabian.

Length, 3 feet 2 inches; width, 1 foot 11 inches.

933 — *Set of Two Panels: Back and Seat of Folding Chair.*

Brocade. Large Gothic floral diaper in yellow on pale blue, shot with silver. Border of running leaf and floral scroll, appliqué. Seat bears the letter X and knot of ribbon. Gold-fringed. Italian.

934 — *Hanging.*

Brocade. Repeat of bouquets of flowers in gold and black on crimson ground. Borders of small flowers in white and yellow on deep purple ground. Bound with red and white braid.

Length, 5 feet 3 inches; width, 7 feet 8 inches.

935 — *Framed Panel of Velvet.*

Centre of cypress and rose design. End borders of arcade with roses. Rich green and red pile on yellow ground. Scutari.

Length, 3 feet 9 inches; width, 2 feet 2 inches.

936— *Framed Panel of Velvet.*

Centre, floral arabesque in orange on yellow ground. Borders of floral scrolls in purple. Scutari.

Length, 3 feet 6 inches; width, 2 feet 1 inch.

937— *Chasuble.*

Red velvet. Orphreys in floral and strap-work arabesques in various-colored silks on yellow ground, shot with gold. Bound with red and white fringe. Italian.

938— *Pair Small Saddlebags.*

In richly striped silk. Bound with gold brocade and furnished with green silk cords and silver tassels. Persian.

939— *Chasuble.*

Green velvet, with small repeating spray. Orphreys of red cut velvet, Gothic diaper pattern. Bound with old silver galloon. Italian.

940— *Long Strip.*

Italian arabesque design in yellow and white silk with silver lace appliqué, on red satin ground. Border of silver lace and fringe. Italian Renaissance.

Length, 7 feet 9 inches.

941— *Mosque Hanging.*

Arch design. Conventional hanging lamp and large floral scrolls, in raised gold and silk embroidery on dark green cloth. Gold-fringed.

Length, 6 feet 8 inches; width, 4 feet.

942— *Hanging.*

Brocade. "Palm-leaf" design in white and pink on ground of deep blue. Borders of smaller palm leaves in yellow on rich pink. Persian.

Length, 6 feet 9 inches; width, 5 feet 4 inches.

943— *Mosque Hanging.*

Arch design with conventional cypress and lamp and large conventional flowers in the border, all in raised embroidery from which the metal has been mostly worn away. Ground of pink satin. Anatolian.

Length, 5 feet; width, 3 feet 2 inches.

944 — *Long Panel of Velvet.*

Medallion centre. Corner pieces and borders in deep-toned red and green on a yellow ground. Stained. Genoese.

Length, 5 feet 5 inches; width, 2 feet 2 inches.

945 — *Panel.*

Brocade. In the centre, large rosettes in pale blue and yellow on a red ground; Borders of conventional design and flowers in the same colors. Damascus.

Length, 3 feet 8 inches; width, 2 feet 1 inch.

946 — *Table Cover.*

Four large medallions of horse-shoe shape, formed by long curving leaves in blue and silver; with conventional flowers in blue, white and silver on garnet-red ground. Persian.

3 feet 8 inches square.

947 — *Table Cover: Brocade.*

Large sprays of conventional flowers in purple, red, green and white on a green ground. Fringed.

3 feet 7 inches square.

948 — *Hanging.*

Arch pattern with vase and tree in pale purple pink and other colors on yellow satin.

Length, 6 feet; width, 4 feet.

949 — *Cushion Cover.*

Velvet. Italian grotesque design with a canopy; border of grapes, flowers and grotesque figures in yellow cut and uncut pile. Italian.

950 — *Set of Altar Trimmings.*

Blue velvet, with square and oblong panels of gold embroidery with the letter "M" crowned in the centre and floral arabesques filling the square. The oblong panels have Italian Renaissance arabesques and figure of Christ in an oval cartouche with, in two circular panels, figures of saints beautifully embroidered in colored silks and silver. All are framed with very heavy gold galloon. Two maniples with Renaissance arabesques in gold and colors and one small oblong panel with similar decoration. Magnificent specimens of Renaissance gold embroidery on velvet. Italian.

Six pieces.

951 — *Embroidered Palace Hanging.*

Arch design with large vase of conventional flowers, birds and other animals in colors on dull white ground; the spandrels of the arch filled with flower sprays on a turquoise ground. Rich borders of flowers and arabesque medallions, in each of which last a dog is seated.

Length, 6 feet 7 inches; width, 4 feet.

952 — *Panel of Old Genoese Velvet.*

Rich Italian Renaissance arabesque design, with flowers in natural colors, in velvet pile and brocade on a ground of pale blue satin, trimmed with old gold lace. One of the designs with varied grounds which made Genoa famous as a centre of velvet manufacture.

Length, 5 feet 4 inches; width, 3 feet 4 inches.

953 — *Bed Spread.*

Raised gold embroidery in repeating bouquets of conventional flowers on a ground of pink satin. Anatolian.

Length, 6 feet 3 inches; width, 5 feet 5 inches.

954 — *Chasuble.*

Rich green velvet. Orphreys of orange and green damask. Bound with old gold galloon. Italian.

955 — *Framed Panel of Scutari Velvet.*

Unusual archaic design of a flowering tree reversed with a crescent at bottom, and arcade borders at either end, in rich deep red on yellow ground. Narrow side borders in green on yellow.

Length, 3 feet 8 inches; width, 2 feet 2 inches.

956 — *Framed Panel of Scutari Velvet.*

Rosette and foliated scroll design in Italian taste in pale violet on celadon ground.

Length, 3 feet 5 inches; width, 1 foot 9 inches.

957 — *Framed Panel of Khiva Velvet.*

Red centre. Border at top and bottom of zigzag pattern, in white, pale blue and dark purple on red. Side borders of geometrical pattern in the same colors.

Length, 3 feet 10 inches; width, 1 foot 10 inches.

958— *Cushion Cover.*

Brocade. Bouquets of large flowers in rich and varied colors on green ground. Italian.

959— *Large Bed Spread.*

Realistically embroidered with roses and other flowers, parrots and other birds, in some cases of natural size, in a great variety of colors on pale pink satin ground. Heavily fringed. Manila.

8 feet 6 inches square.

960— *Oblong Strip.*

Silk embroidery on linen. Very large diaper of compartments in purple with large arabesque medallions in red. Flowers reserved and touched with yellow. Sprays and borders of flowers in red and yellow with stems and foliage in green and blue. Mounted on green damask. Janina.

Length, 6 feet 6 inches.

961— *Piece of Rich Brocade.*

Large conventional flowers in oval medallions in salmon color and pale green on ivory white ground. Italian.

962— *Long Panel of Chinese Velvet.*

Ornamented with archaic seal designs and border of fret pattern in rich green and red velvet. Chinese. Ming period.

Length, 5 feet 9 inches; width, 1 foot 9 inches.

963— *Altar Cloth.*

Lace edging. Vine with flowers and tendrils in white and pale brownish yellow thread. Elaborately fringed. Slight stain. Italian.

Length, 5 feet 9 inches; width, 2 feet 3 inches.

964— *Altar Cloth.*

Drawn work, embroidered with white silk in geometrical pattern. Tasselled fringe. Italian.

Length, 5 feet 9 inches; width, 10 feet 5 inches.

965 — *Oblong Hanging of Rich Gold Brocade.*

Divided into several panels, of which two have scattered flowers in red, white and dark green, the white shot with silver; and dark green on the yellow ground shot with gold. Three panels are striped with silver bearing geometrical designs in the red ground. Between the broad silver stripes are narrower stripes alternately red edged with black and black edged with red. The pieces are bound together with raised gold galloon. Persian.

2 feet 8 inches by 7 feet.

966 — *Table Cover.*

Covered with sprays of flowers, corner-pieces and border in many-colored silk embroidery on ground of bright green silk. Persian.

4 feet 2 inches square.

967 — *Oblong Strip.*

Brocade. "Palm-leaf" design in yellow, green and purple on crimson silk. Persian.

Length, 6 feet 5 inches; width, 2 feet 4 inches.

968 — *Chasuble.*

Orange-brown velvet, with Orphreys of raised silver embroidery in interlacing pattern, with small squares. The field dotted with small sprays in raised silver. Italian.

969 — *Hanging.*

Centre, arabesque medallion of floral scrolls and birds, appliqué and richly embroidered in silks on cloth of various colors. Double border of flowering vine pattern.

Length, 5 feet 8 inches; width, 3 feet 4 inches.

970 — *Small Cushion Cover.*

Centre of silver brocade; cupid, birds and flowers in silver on figured ground of pale blue. Broad border of elaborate silver lace in flower and leaf scrolls. Lined with red damask. Italian.

971 — *Arab Meshlah.*

Rich purple silk, damasked in the piece with designs made to fall over back and shoulders, in yellow shot with gold. Borders of foliated vines in gold and green, red and deep blue. The garment is made in two pieces but the entire design is woven in the stuff.

972— *Arab Meshlah.*

Similar to the foregoing. Material of mixed wool and silk in rich crimson with a design over back and shoulders, in pale yellow, shot with gold, woven in the stuff.

973— *Cushion Cover.*

Brocade. Sprays of flowers and leaves in natural colors and gold on ground of pale blue. Fringed red and white galloon. Italian.

974— *Long Strip.*

Elaborate border of raised gold embroidery on green silk. Spanish.

Length, 6 feet 6 inches; width, 1 foot 10 inches.

975— *Chasuble.*

Silver cloth embroidered with floral scrolls in natural colors and raised gold. Bound with gold galloon. Italian.

976— *Pair Oblong Panels.*

Embroidered in gold, dark blue and white on crimson satin ground. Italian (2).

Two pieces.

977— *Bed Spread.*

Mosaic pattern in pale blue, red, yellow and white. Damascus silk.

6 feet 7 inches square.

978— *Panel of Velvet.*

Large fleur-de-lis design with foliated scrolls. Very rich garnet colored velvet on yellowish ground. Bound with old gold galloon. Florentine.

Length, 3 feet 2 inches; width, 2 feet 2 inches.

979— *Small Panel.*

Velvet. In the centre a rosette surrounded by a wreath on ground strewn with stars. Two corner pieces of rose bushes in flower, and a border; all in citron colored velvet on yellow ground. Genoese.

Length, 2 feet 11 inches; width, 2 feet.

980— *Cope.*

Brocade. Large sprays of flowers in red, orange and pink, with leaves in green springing from foliated cornucopias, and irregular vase designs; shot with gold, on ground of figured white. Italian.

981 — *Long Strip.*

Brocade. Floral arabesques in green and white, on ground of deep orange yellow. Italian.

Length, 9 feet 4 inches; width, 1 foot 8 inches.

982 — *Lady's Jacket.*

Red velvet, elaborately ornamented with designs in narrow gold braid. Persian.

983 — *Hanging.*

Arabesque medallion in centre; elaborate floral scrolls, and birds in silk embroidery, and cloth and velvet appliqué, on ground of blue cloth. Very rich borders similarly wrought in red and black.

Length, 6 feet 8 inches; width, 4 feet 7 inches.

984 — *Red Velvet.*

With shield armorial, surmounted by the Papal tiara, and crossed keys. Large conventional flower design in cut and uncut pile. Genoese.

Length, 4 feet 3 inches; width, 2 feet.

985 — *Chasuble.*

Richly embroidered with sprays of carnations and other flowers in pale colored silks on turquoise ground. Bound with old gold galloon. Italian.

986 — *Square Panel of Jardiniere Velvet.*

Bouquet of crown imperial, and other flowers, and large floriated leaves in cut and uncut pile, in rich green, red and orange on ground of ivory white. Genese.

987 — *Framed Panel, Scutari Velvet.*

Rosette in centre, and large arabesque sprays of conventional flowers and leaves. Greenish velvet on slightly pinkish, cream colored ground.

Length, 4 feet 1 inch; width, 1 foot 10 inches.

988 — *Khiva Velvet Prayer Rug.*

Arch design, with conventional cypress trees patterned in green, yellow, red and white. Deep red ground. Spandrels of the arch bear cypresses and geometrical designs in similar colors on dark purple. The side borders are of uncommonly rich geometrical arabesque patterns, in the same colors with the addition of bluish gray, on ground of rich deep green. Khiva.

Length, 5 feet 3 inches; width, 4 feet.

989 — *Large Mosque Hanging.*

Arcade design. Panels of alternate red and dark green velvet. Pillars and arches applied in red, green and yellow damask. Algerian.

Length, 19 feet 9 inches; width, 4 feet 2 inches.

990 — *Chasuble.*

Raised gold and silver embroidery in filigree design on green moiré silk. Italian.

991 — *Framed Panel, Aubusson Tapestry.*

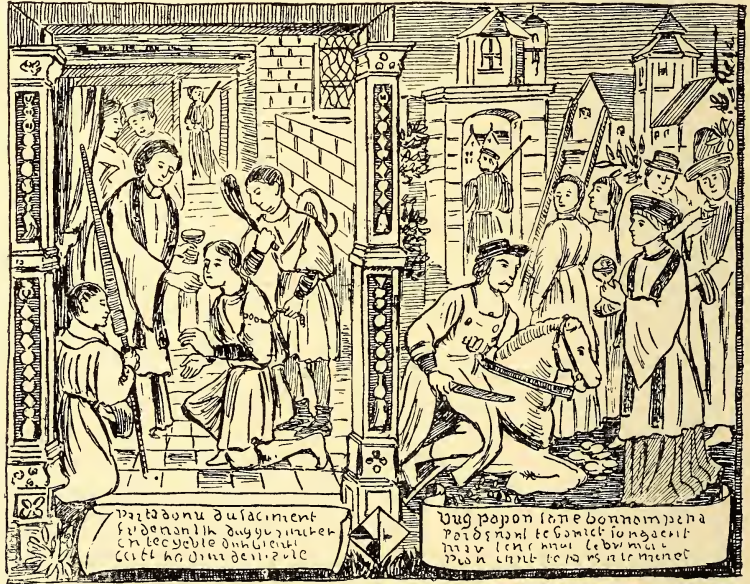
Vase of peonies in natural colors, with parrot and bunch of cherries in the foreground.

Length, 2 feet; width, 1 foot 8 inches.

992 — *Framed Tapestry : Head of the Virgin.*

In a circular frame. Italian design. Flemish work. Sixteenth century.

Diameter, 1 foot 4 inches.



993 — *Franco-Flemish Gothic Tapestry*

Divided into two panels by a square Gothic pillar in the centre. In the right-hand panel, at the altar of a church, a demoniac led by his keeper, and a priest holding a chalice, with monks and other assistants. In the centre,

at the top, an open doorway showing a view of a street with a passer-by looking curiously in. In the second panel, a procession, with a clergyman bearing the Sacrament, passing through the city gate. To the left, a man on horseback, whose horse has fallen upon his knees. In the background, an exterior view of a church. The colors, which are exceedingly well preserved, are indigo, pale red, ivory white, brown, yellow and various grays. The action of the figures is lifelike, the grouping picturesque and dramatic, and the drawing of the features spirited and realistic; every head may be considered a portrait. The subject is explained in a legend in Gothic letters, in white on a red ground at the bottom of the piece, as follows:

Par la vertu du sacrement
 Fut demonstre ung grant miracle,
 Car le diable visiblement
 Sortit hors d'ung demoniacle.
 Ung payen sans honneur passa
 Par devant le saint sacrement,
 Mais son cheval se humilia,
 Puis creut payen fermement.

Notwithstanding that the devil is said to have made his exit "visibly," he is not visible in the design; and it would seem to require no miracle to induce the Pagan's steed to kneel down or even to lie down and roll over in the tempting herbage at the base of the picture. But though the designs are in a high degree realistic, there is in them no shadow of irreverence. The tapestry is probably one of the suite of the "History of the Sacrament," ordered by Philippe le Bon, Duke of Burgundy, in Bruges, in 1445.* See Preface.

Length, 7 feet 5 inches; width, 5 feet 11 inches.

994 — *Altar Frontal.*

In the centre, a console in rich gold embroidery from which springs a large bunch of slightly conventional roses and other flowers in vari-colored silks. From rococo compartments and shell work in gold, spring other floral sprays, judiciously distributed over the ground of ivory white silk. Bound with old gold galloon, with deep gold fringe. French; Louis XV.

Length, 7 feet 9 inches; width, 3 feet 9 inches.

995 — *Mosque Hanging.*

In the centre, two small pavilions or sanctuaries, with hanging lamps in the lower part, the doors topped with crescents. Below these are vases of flowers. Borders of geometrical design, and running vines in white, pale green and purple on red ground. Fringed. Damascus.

Length, 5 feet 2 inches; width, 4 feet.

* Eugene Muntz, "La Tapisserie," page 155.

996—*Long Panel of Renaissance Gold Embroidery.*

Divided by raised gold borders into five oblong panels, each with a rounded oval medallion in the centre. The central panels have figures of St. Michael and the Dragon, St. Martin of Tours and other Saints, and defenders of the Church in silk and gold embroidery. The field of each oblong panel is filled in with vases of flowers, and grotesque animals terminating in foliage. The embroidery is mainly in gold, colored silks being used for the flesh parts of the figures, and the shading of the draperies and accessories. Middle Italian Renaissance. Uncommonly well preserved.

Length, 7 feet 8 inches; width, 12 inches.

997—*Panel of Jardiniere Velvet.*

In the centre, an arabesque rosette on a field with symmetrically disposed sprays of flowers. Rich floral borders in fine soft olive-green, red and blue gray, on a dull yellow ground. Lined with blue satin. Genoese.

Height, 4 feet 3 inches; width, 2 feet 1 inch.

998—*Panel of Velvet.*

Very large floral diaper. Conventional flowers and leaves in cut and uncut red pile on creamy yellow ground. Italian.

Length, 3 feet 5 inches; width, 2 feet.

999—*Chasuble.*

Green damask, figured with yellow and shot with silver. Orphreys of crimson silk embroidered with the sacred monograms, I.H.S. and X.P.S. Floral scrolls appliqué in yellow silk and cloth of silver, with green and silver embroidery. Bound with gold galloon. Italian.

1000—*Altar Frontal.*

Elaborately wrought in raised gold and silver embroidery. Rounded central panel, with design of pelican feeding its young—a symbol of the Sacrament. The bird is formed of stripes of vellum, overlaid with silver and red silk, and plaited to give the appearance of feathers in relief. Background of trees and sky beautifully shaded in colored silks. Borders set with artificial amethysts, and other stones. From this gorgeous centre proceed on either side curving stems and leaves, with roses and other flowers and pomegranates in richly colored silks and gold, on a ground completely covered with silver thread embroidery, applied in swirling lines to conform to the disposition of the flower sprays. The pelican's eye is set with an artificial topaz. Italian.

Height, 3 feet 6 inches; width, 10 feet.

Antique Oriental Rugs

1001—*Koula Prayer Rug.*

Centre, an arch design with, in the opening, two long stripes of geometrical and floral pattern in pale blue, yellow and black on dull pink. In the spandrels, a highly conventionalized floral repeat in the same colors. Eight borders, of which the widest contains an adaptation of Byzantine acanthus foliage.

Koula, the ancient Greek Koloi, formerly produced rugs in low tones similar to the present, and not unlike those of Ghiordes, which is only a short distance away. The persistent Greek influence is shown chiefly in the broad border just described.

Length, 5 feet 10 inches; width, 4 feet.

1002—*Koula Prayer Rug.*

Centre, an arch, in which, on a ground of deep red, is an adaptation of the ancient Assyrian "tree of life," with conventional carnations in pale pink, dull yellow, white and blue, outlined with black. The spandrels, pilasters and base of the arch are dotted with small flowers in pink, yellow and black, on a ground of fine turquoise. Six borders, of which the broadest has a continuous growth of flowers in the colors just mentioned, on ground of ivory white.

The whites in more modern rugs are frequently mixed with cotton. In this example the white is all wool, like the other colors.

Length, 5 feet 8 inches; width, 4 feet.

1003—*Koula Prayer Rug.*

Centre, an arch, filled with the tree of life, and other tree and leaf designs reversed, in brownish orange, white, black and tawny yellow, on a ground of celadon green. Spandrels, pilasters and base of arch in black filled in with conventional leaf pattern in the same colors, with the addition of blue. Four borders, of which the widest is divided into six stripes, alternately black and white, and dotted with flowers in yellow, black and blue.

Length, 6 feet 4 inches; width, 4 feet 5 inches.

1004—*Koula Rug.*

In the centre an oblong six-sided medallion, with rich repeating design of flowers highly conventionalized, in red, white, blue, etc., on a black ground; at either end of which is a pattern of vase forms and flowers mainly red and white on a ground of varied blue. Five borders, of which the broadest has a very rich design of conventional flowers and rosettes in the same colors.

Length, 6 feet 2 inches; width, 4 feet 4 inches.

1005—*Koula Prayer Rug.*

Centre, an arch design, with tree of life composed of orange and white lilies on deep blue ground. The spandrels of arch, pilasters and base have repeats of flowers in pale blue and black on brownish orange ground. Five borders, the principal one of which has a rich geometrical pattern in black, yellow, orange and blue on white ground.

Length, 5 feet 10 inches; width, 4 feet.

1006—*Senna Kilim Rug.*

Centre, lozenge-shaped medallion dotted with small flowers in various colors on dull white ground, and prolonged at top and bottom into smaller compartments filled each with one large flower. The general ground of black is filled in with a pattern of "palm leaf" design in red, green and white. Three borders, of which the most important is formed of separate flowers, alternately red and yellow with shaded effect.

Length, 6 feet; width, 3 feet 10 inches.

1007—"*Spanish Kilim*" *Dais Covering.*

Gothic Tapestry. Centre of square lattice work in red on deep blue ground, the squares filled in with a floral repeat in red, white and dull yellow. Narrow borders of running flowered design of a Moorish character in the same colors, between which a broader border of gourd vine, with large green leaves outlined in white and blue, and with flowers and tendrils upon which clamber field mice in blue and white, and at the base of which are jays in pink and yellow, with white beaks, white wings and tails, the latter spotted red and blue.

Length, 5 feet; width, 6 feet 4 inches.

The manufacture of tapestries was begun in Barcelona toward the end of the fourteenth century, and seems to have died out early in the following century, not to be revived until the eighteenth. Very few examples of this ancient Spanish industry are known.

1008 — *Ladic Rug*.

Centre, of architectural design, with double pillars in white and blue, outlined with black on rich red ground, at each end of which are curious floral scrolls, highly conventionalized, in red, white and pale blue. Three rich borders, of which the broadest has large conventional flowers in blue, orange, red and white on dull yellow ground.

Length, 5 feet 3 inches; width, 4 feet 4 inches.

1009 — *Camel's Hair Mat*.

Centre, a six-sided medallion, with spray of conventionalized camellia in red, white and various greens on deep blue ground, beyond which an outer medallion of écru ground with tessellated pattern, separated by toothed borders in green, red and black. At the ends, on the dark blue ground, are sprays of camellias in the same colors as in the centre. Three borders, of which the inner and narrowest, is red dotted with blue, outlined in black dotted with yellow. The middle border has a rose vine design in various reds, whites, yellow and blue, on dark blue ground. The outer border, plain écru color.

Length, 3 feet; width, 2 feet 6 inches.

1010 — *Saddle Cloth*.

The openings have been laid in with velvet. In the centre, a truncated lozenge-shaped medallion of symmetrically disposed flowers in pale and deep blue, red and purple, on dark red ground. At each end, on a blue ground, are crossed sprays of large, boldly designed conventional flowers in red, dull yellow and pale blue, with a border of small sprays. Outer border of colored leaf or fruit design, possibly derived from the "Hand of Buddha," in pale blue and red on a dark purple ground. Persian.

Length, 3 feet 6 inches; width, 3 feet.

1011 — *Kirshahir Rug*.

Centre, a low arch, outlined in white, dotted with mosaic patterns in blue, white, black and yellow, on a ground of tawny orange. Spandrels and border of arch of variously toned blues, spotted with small flowers, reversed triangles and other figures in the colors just mentioned. Three borders, two of Greek cymation design, in blue on black, and blue on orange, between which is a broad border of the tawny orange, with geometrical mosaic design, in the colors already mentioned.

Length, 5 feet 3 inches; width, 3 feet 10 inches.

1012 — *Senna Rug*.

Centre, of numerous small stripes, alternately white and brownish orange, dotted with small flowers in red, black and dull green. Outer border of flowers in black between stripes of pale celadon green and orange.

Length, 6 feet 3 inches; width, 4 feet 4 inches.

1013—*Feraghan Rug*.

Ground of rich orange brown, covered with symmetrically disposed flowers in pale blue, dull white, red and yellow outlined with black. Border of small floral sprays on yellow between stripes of black with small flower and leaf pattern in red and blue. The yellow border bears Persian inscription in black at either end.

Length, 5 feet 11 inches; width, 4 feet 5 inches.

1014—*Feraghan Rug*.

Centre of rich red, with lozenges and conventional flowers in various blues, yellows and other colors, outlined in black. The corners in dull purple, spotted with flowers. Three broad borders, of which the central one bears conventional flowers in dark blue, red and other colors, on white. The other two have a running vine in green with flowers in red, white, blue and yellow, on black.

Length, 4 feet 8 inches; width, 6 feet 8 inches:

1015—*Persian, or Mongolian Rug*.

In the centre, on an écu ground, with lozenges in a slightly deeper tone, are three large lozenges made up of smaller ones in light blue. Corner pieces of the same character and color, and border of the same between two stripes in which the forms are solidly filled in with blue.

Length, 6 feet 2 inches; width, 4 feet 1 inch.

1016—*Shiraz Rug*.

Centre of dark blue, with tall tree-like stripes bearing leaves, flowers and birds in bright blue, red, yellow and white. Broad border of conventional flowers in red between narrower borders in yellow.

Length, 8 feet 10 inches; width, 5 feet 8 inches.

1017—*Very Old Persian Rug*.

Ground of pale écu; large conventional medallions of various curiously irregular forms filled with flowers in purple and variously toned blues and yellows, on ground of rich red. Border of large leaves and rosettes in red, pale blue, and other colors on a ground of dark blue, between narrower borders, the inner one on red ground, and the outer on yellow.

Length, 16 feet 6 inches; width, 6 feet 8 inches

1018—*Kermanshah Rug*.

Pictorial centre, with ship in port, a bridge over water in which ducks are swimming, a carriage with outrider, and buildings in various colors on cream and white ground. The field is filled with cypresses, flowers and birds in blue, yellow and white, outlined with black on ground of rich red.

Border of running leaf and flower design in red, yellow, black, etc., on celadon ground, with narrower borders in yellow and black.

Length, 10 feet 2 inches; width, 5 feet 4 inches.

1019—*Early Persian Rug.*

In the centre, a six-sided medallion with sprays of large conventional flowers in dull yellow, turquoise, dull white, and other colors on a ground of shaded old rose. The corner pieces are similarly patterned on a deep blue ground. Of the three borders, the broad central one has many-sided medallions alternately blue and red, with flower patterns in white, red and other colors.

Length, 5 feet 5 inches; width, 3 feet 11 inches.

1020—*Ghiordes Prayer Rug.*

In the centre, an arch design in blue with border of flowers hanging inward, alternately red and dull yellow. The spandrels are red with repeats of leaves and flowers in blue, white and black. The panel over the spandrels is black with conventional flowers in red, white, dull blue and green. Inner border of flowers in red and écru on black, between narrower borders of saw-tooth pattern in red and blue. Broad outer border of repeating flower sprays on écru ground.

Length, 5 feet 5 inches; width, 3 feet 10 inches.

1021—*Ghiordes Prayer Rug.*

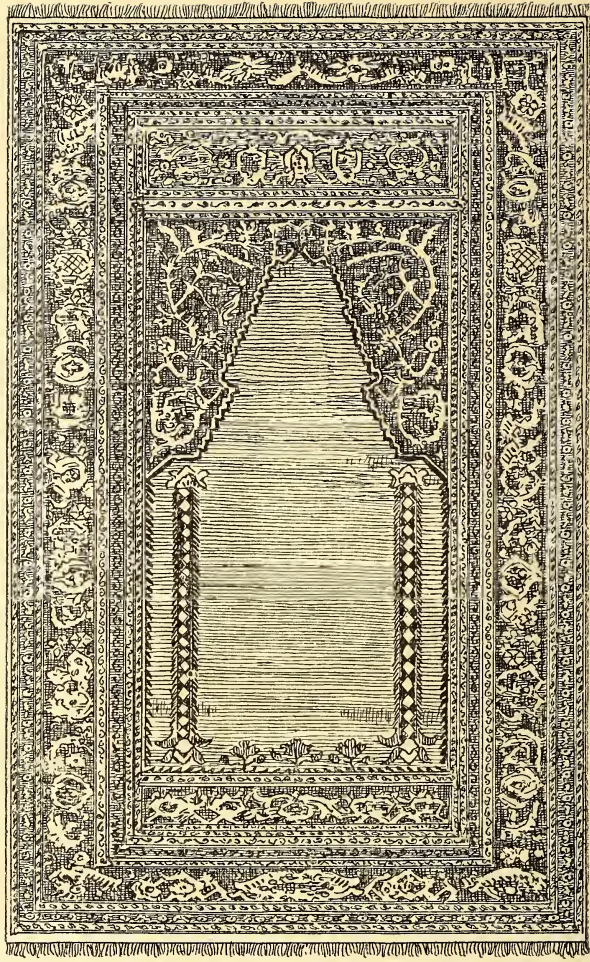
Arch design, with pillars. The pillars are decorated with a lozenge pattern in red, outlined with dull yellow and black on dark green. The ground of the arch is of a strong red, upon which in the upper part is a symmetrically disposed floral design in dull green and white. The spandrels are blue, with large sprays chiefly in dull yellow and red. The panel above the arch is dark blue with symmetrical small designs in red, green and tawny yellow. Six borders, of which the principal one consists of large and small flowers, chiefly in red and dull yellow on a purple ground.

Length, 5 feet 5 inches; width, 3 feet 10 inches.

1022—*Ghiordes Prayer Rug.*

Centre of arch design, with ground of dull yellow, bearing two small sprays of flowers in a lighter tone of yellow. The spandrels of the arch are of the lighter tone with conventional rose sprays in many colors, chiefly red and pale blue. Borders of octagonal rosettes, the inner on a blue ground, the outer purple, contain within them narrower borders of red and yellow, between which is a broad border of conventional rosettes of flowers in red, pale blue and purple on a ground of dull yellow.

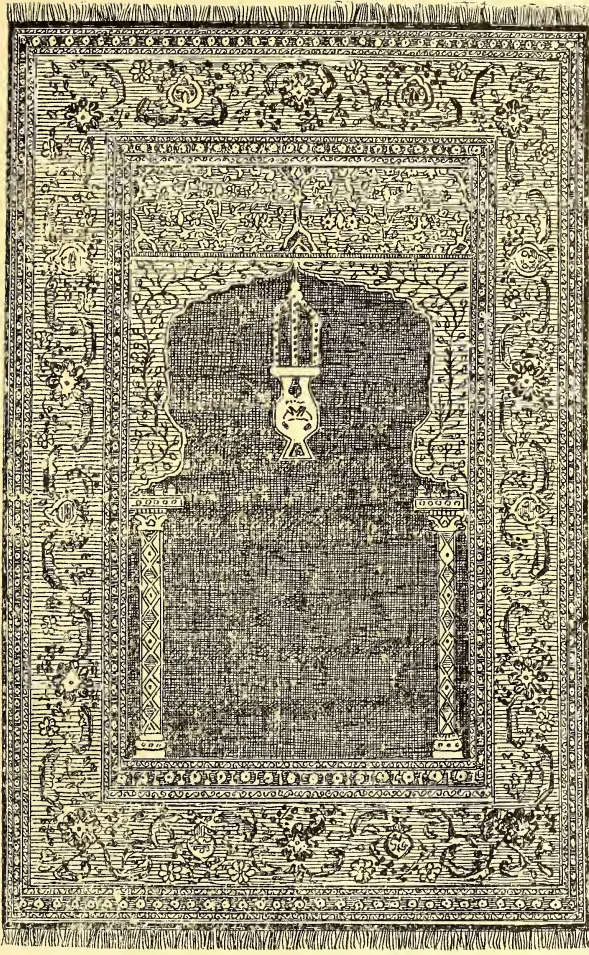
Length, 6 feet; width, 4 feet 4 inches.



1023 — *Ghiordes Prayer Rug.*

Centre of arch design with pillars, the arch filled in with a fine tone of dull yellow and the pillars black with mosaic design in red, terminating at top and bottom in red and blue flowers. At the bottom are three small sprays of carnation in red and blue. The spandrels of the arch have, on a tawny brownish ground, large irregular floral sprays in red, pale blue and pale écu; the panel above the arch, a pattern of pomegranates and flowers, chiefly red, écu and blue on a ground of dark blue. Of the eight borders, the broadest contains a design of conventional flowers and leaves, large and small, in many colors, completely covering the ground.

Length, 5 feet 3 inches; width, 3 feet 11 inches.



1024—*FIFTEENTH CENTURY GHIORDES PRAYER RUG.*

Arch design with pillars and hanging lamp. The opening of the arch is in a fine, deep, shaded rose purple, the lamp in dull yellow with a well-defined floral design in red, pale green and ivory white. The slender pillars are decorated in lozenge pattern in ivory white, blue, green and yellow. Their white, pyramidal bases, in four stages, have rosettes in red, and the capitals, of East Indian design, are also in white and red. The spandrels of the arch, in ivory white, bear long sprays of small flowers, in various colors, and the oblong panel above the arch is divided by arabesques in green and yellow into two compartments, and filled with small flowers on a ground of deep rose red. Of the seven borders, the broadest has a flower and leaf design in rose red, celadon, blue and ivory white on a ground of dull yellow. This is, as regards design, color and weave, one of

the finest rugs of its kind in existence. It has been exhibited in the Metropolitan Museum of Art.

Length, 5 feet 5 inches; width, 3 feet 10 inches.

1025 — *Very Old Ispahan Rug.*

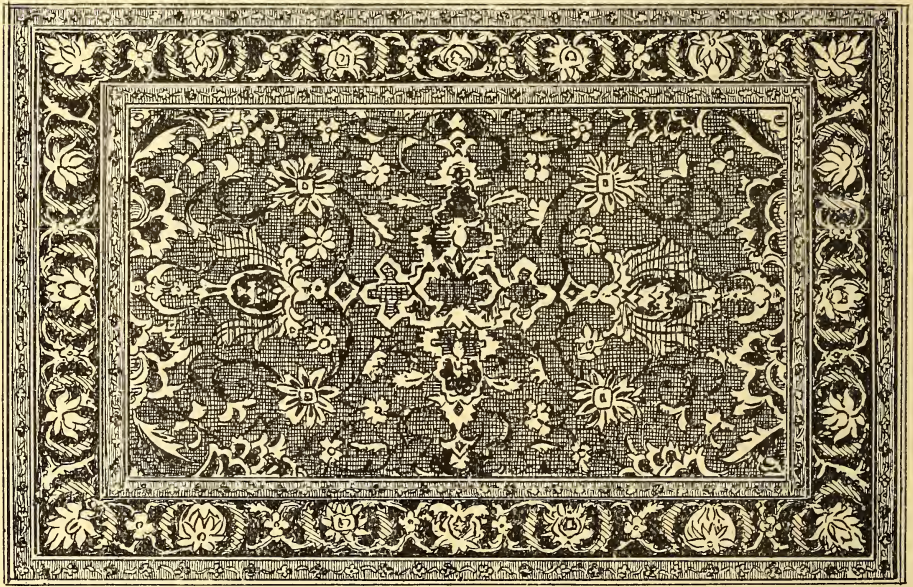
Centre of strong, varied red with large arabesque design of conventional flowers in écru, black, green, etc. Four borders, of which the principal has an uncommon design of compartments in blue, red and yellow on black ground, filled in with flower sprays in red and green.

Length, 6 feet 7 inches; width, 4 feet 4 inches.

1026 — *Ispahan Rug.*

Centre has large arabesque pattern of scrolls with conventional flowers and leaves in dull yellow, dark green and other colors on strong red ground. Border of similar flowers, large and small, on dark blue ground, between two narrower borders, the inner of dark green, with tooth pattern in dull yellow, the outer red with flowers and leaves in various colors.

Length, 6 feet 9 inches; width, 4 feet 5 inches.



1027 — *Ispahan Rug.*

In the centre on a fine rose-colored ground, a very boldly designed arabesque of large conventional flowers mainly in turquoise blue dotted with dull yellow and bearing tawny or purple ovaries. From these spring tendrils and stems in very dark blue and brownish purple with large wheel-shaped

flowers in blue-black and tawny yellow. Large curved and serrated leaves in blue, blue-black and tawny yellow fill in the corners. The border has a magnificently designed flower and leaf scroll in blue, red and tawny yellow on blue-black, enclosed between a narrow inner border of yellow and purple on turquoise blue and an outer border of blue and yellow vine on red.

Length, 6 feet 5 inches; width, 4 feet 3 inches.

1028—*Very Old Oblong Ispahan Rug.*

On a ground of varied purplish rose-color, in the centre, from a yellow and blue-black vase, springs a "tree of life" terminating in a large iris flower colored turquoise, dark blue and écreu, above which is the Chinese Taoist emblem, the "Yang and Yin," in red and black. From this radiate large rosettes and conventional flowers in strongly contrasted but harmonious colors. On either side are other vases, spotted red and gray, from which arise tree forms with rosettes of small flowers, terminating again in the Yang and Yin emblem in tones of pale and deeper blue. The entire design is so arranged that the ground of the carpet is regularly spotted with large floral conventional forms derived from the iris, lotus, carnation, etc. Three borders, of which the principal has flower and leaf forms in very dark blue.

Length, 15 feet; width, 6 feet.

It is difficult not to believe that the weaver of this magnificent carpet intentionally brought together the ancient Assyrian ashera—the "tree of life," representing continuous progressive growth, and the perhaps equally ancient Chinese emblem of the "Yang and Yin," which stands for the principles of change and transmutation. The testimony of the design and that of the weaver both point to the period of the national renaissance under Shah Abbas—*i.e.*, the sixteenth and seventeenth century—to which also the other old Ispahan, Ghiordes and Koula rugs must be referred.

1029—*Persian Silk Rug.*

Centre of dull pistache green with Chinese medallion design in red outlined with dark brown. Inner border of Chinese key pattern in the same colors, beyond which is a broad border of running flower and vine in dull écreu, brown, red and green on garnet red, outlined in green, brown, yellow and red and having broad outer edging of pistache green.

Length, 3 feet 7 inches; width, 6 feet 2 inches.

1030—*Persian Silk Carpet.*

On a very dark blue ground, wedge-shaped quatrefoils in ivory white, tawny yellow, garnet, turquoise and dull purple, each occupied by conventional flowers contrasting with the ground color. Of the five borders, the broadest has a serrated scroll in ivory white with sprays of small flowers in various colors on a ground of garnet red, flanked on either side by narrower borders of ivory white with sprays of small flowers, and these again by borders of tawny yellow with flowering vine in other colors on black.

Length, 9 feet 8 inches; width, 8 feet 1 inch.

Antique Furniture.

1031 — *Three-fold Screen of Bokhara Velvet.*

Striped blue and gray with borders in zigzag pattern.

Each fold 4 feet 5 inches by 2 feet.

1032 — *Two-fold Screen.*

Embroidered in gold and silver on dark blue velvet. In the centre, in a cusped medallion, bordered with gold, a shield armorial, applied, bearing a lily with drooping flowers, in gold on red silk. From the medallion radiate flowers and leaves in gold, silver and green silk. The ground is filled with linear scrolls and dots in gold. Edged with red and gold galloons. Italian Renaissance.

Height, 3 feet.

1033 — *Two Chinese Low-Backed Chairs.*

Carved teak-wood.

Two pieces.

1034 — *Vernis Martin Cabinet.*

Gilt bronze mounts. Two compartments.

Height, 2 feet 6 inches.

1035 — *Low Seat.*

Carved and gilt wood, style of Louis XV. Cushion of old Persian embroidery. Gilding slightly damaged.

1036 — *Arm Chair.*

Cushion and back in Genoese stamped red velvet.

1037 — *Round Table.*

Shelf and two drawers.

1038 — *Cabinet in Marqueterie.*

Four shelves covered with red velvet. Two drawers. Cupboard at bottom.
Elaborately decorated with flowers, etc., in colored woods inlaid.
Height, 6 feet 8 inches.

1039 — *Italian Cassone.*

Carved oak. Round top.
Length, 5 feet 6 inches.

1040 — *Italian Cassone.*

Carved oak. Flat top. Two oblong panels with recumbent female figures in high relief; one square panel with escutcheon.
Length, 5 feet 8 inches.

1041 — *Cabinet.*

Mahogany. Four drawers. Decoration in marqueterie.

1042 — *Large Cabinet.*

Numerous drawers in three compartments. Decorated in Chinese style in dull green and gold.
Height, 3 feet 10 inches; length, 3 feet 5 inches.

1043 — *Japanese Black Lacquer Cabinet.*

Doors decorated with deer in forest in gold lacquer; drawers with maple leaves; the decoration, as a whole symbolizing Autumn.
Height, 1 foot 8 inches; length, 2 feet.

1044 — *Tabouret.*

Inlaid with mother-of-pearl and box-wood in Moorish style.

1045 — *Rosewood Cabinet.*

Shelf at bottom and glass show-case at top. Decorated in marqueterie.
Length, 2 feet.

1046 — *Set of Sofa and Eight Arm-Chairs.*

Carved and gilt wood, style Louis XV. Upholstered in flowered red and yellow Italian velvet.
Nine pieces.

1047 — *Buffet.*

Closets at top and bottom and large drawer. Carved walnut. Handles, trimmings and hinges of wrought iron.

Height, 4 feet; length, 4 feet 6 inches;

1048 — *Italian Cassone.*

Strapped with hammered metal. Large wrought-iron handles and lock-plate.

Two coronetted escutcheons in wrought iron, one bearing the initials, M. C. L., the other the date, 1734.

Length, 4 feet; height, 2 feet 6 inches.

1049 — *Great Blue and White Chinese Vase.*

Tall baluster form, decorated on the body with a scene from the "History of the Three Kingdoms," a tiger hunt among the mountains. The neck and shoulder have several borders with musical instruments and honorific emblems in reserve. At the bottom a border with circular medallions and pendant hart's-tongue leaves.

Height, 3 feet 3 inches.

AMERICAN ART ASSOCIATION,
MANAGERS.

THOMAS E. KIRBY,
AUCTIONEER.

059 YB
07/25/96

BR
198114

461



SMITHSONIAN INSTITUTION LIBRARIES



3 9088 01767 8343